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Holböll and the Christmas Seal

BY J. B. NIKOLAISEN

IT WAS TWO DAYS BEFORE CHRISTMAS, the day known in Denmark as Little Christmas Eve, in the year 1903. The winter was unusually hard. The frost had come early, and when the north wind sent its cold breath through the streets, poor people shivered in their patched and threadbare clothing. In the afternoon the snow began to fall, powdering the roofs and the trees in the parks under the cold wintry sky. People shook themselves and stamped their feet before going indoors, but all looked happy at the prospect of a white Christmas.

In the central post office of "the King's Copenhagen" a constant stream of people came pouring in. They were loaded down with packages and carried bundles of letters and cards which they dropped, handful after handful, in the waiting slots. Through the doors in the back of the building came the mail carriers with their burden of letters collected from the boxes round about town.

In the sorting room all these bundles were poured out on a big table where busy hands arranged them with all the stamps turning one way to facilitate the cancelling. The machines thundered away, and soon there were long rows of letters waiting to be sorted and dumped in mail bags to be expedited to the trains which were to carry them all over the country. The stream of Christmas mail seemed unending. The sorters toiled and moiled, but for all their efforts they began to fall behind a little. Reserves were called in, but even so the work was too much for the staff. The cheerful atmosphere that ought to belong to Christmas mail would not come that year.

Suddenly the booming bass of Einar Holböll rang out through the room, and the tired sorters stopped to listen while he unfolded a brilliant idea that had come to him as he worked over the piles of letters. He reminded them that every one of these letters carried its message of good will to friends and relatives, that Christmas was a season when all the best feelings of humanity were uppermost, when the desire to give pleasure to others was stronger than at any other time of the year. "Just think, boys," he said, "if we could catch people while they are in this holiday mood, filled with kindly sentiments, if we could make them buy a charity stamp and put on every one of their letters, what a lot of money we could get in to help sick and needy children."

The idea caught on instantly. Such a stamp ought to sell for twenty-five Öre, said one. No for fifteen, said another. Ten is a good round number, said a third. "No," said Holböll, "it mustn't cost more than two Öre, because we want everybody to buy it."

As soon as Christmas was over and he had worked out his plan in detail, he went to the postmaster general for his approval and permission to have the stamp sold in the post offices. In the summer of 1904 the first Christmas Seal Committee was formed, consisting of



Einar Holböll

Holböll and fourteen other members. Later it was decided that the income from the sale of Seals should be used for a sanatorium for tubercular children. Application was made to King Christian IX—grandfather of the present King—for permission to use the picture of the late Queen Louise on the seals. The King readily consented and himself selected the photograph of the Queen which he preferred.

The next step was to enlist the support of the postmen. The Committee wrote to every postmaster in Denmark, and soon enthusiastic responses began to come in. There are about fifteen hundred post offices in Denmark and 4,500 rural mail carriers. They have made the cause of the Christmas Seal their



Three Danish Christmas Seals

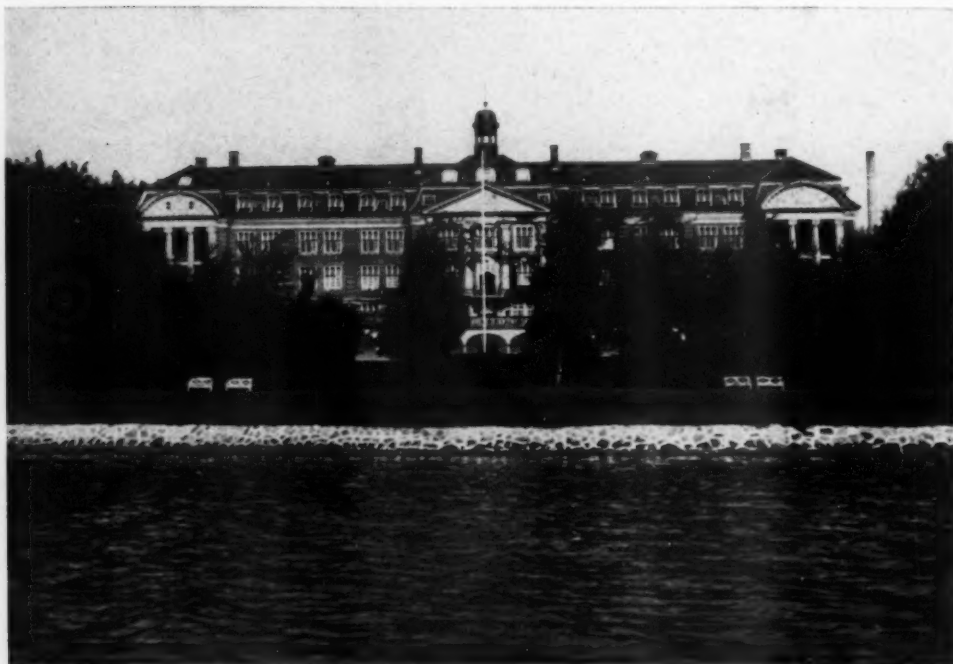
own. Indeed it is their special pet. They vie with each other in making many sales, and try to increase the volume year by year. What commercial organization has such a sales force?

The first year, three and three quarter million Christmas Seals were sold. As Denmark in 1904 had only two and a half million inhabitants, that meant one and a fourth Seal for every man, woman, and child in the country. The receipts were 74,000 Kroner—all from the two Öre Seal. In spite of war, hard times, and financial crises, the Seal has continued to sell for two Öre, but the sums taken in have steadily increased, as will be seen by the following table giving the amounts for every fifth year:

1904	74,000 Kroner
1909	121,000 "
1914	114,000 "
1919	173,000 "
1924	223,000 "
1929	240,000 "
1934	274,000 "
1938	329,000 "

In 1938 the population of Denmark had risen to three and three-fourths million. The number of Christmas Seals sold was between sixteen and seventeen million—that is, four for every inhabitant.

The Christmas Seal has in a unique way become the common property of all. It almost seems that a Christmas letter without the Seal is not the real thing. I saw an instance of this in a general store at Næstved. An old woman came in with a letter for which she wanted a stamp and a Christmas Seal. The store-keeper replied that he could let her have a stamp, but unfortunately he was out of Christmas Seals. "Then I shall have to go to the post office," said the woman, "for a



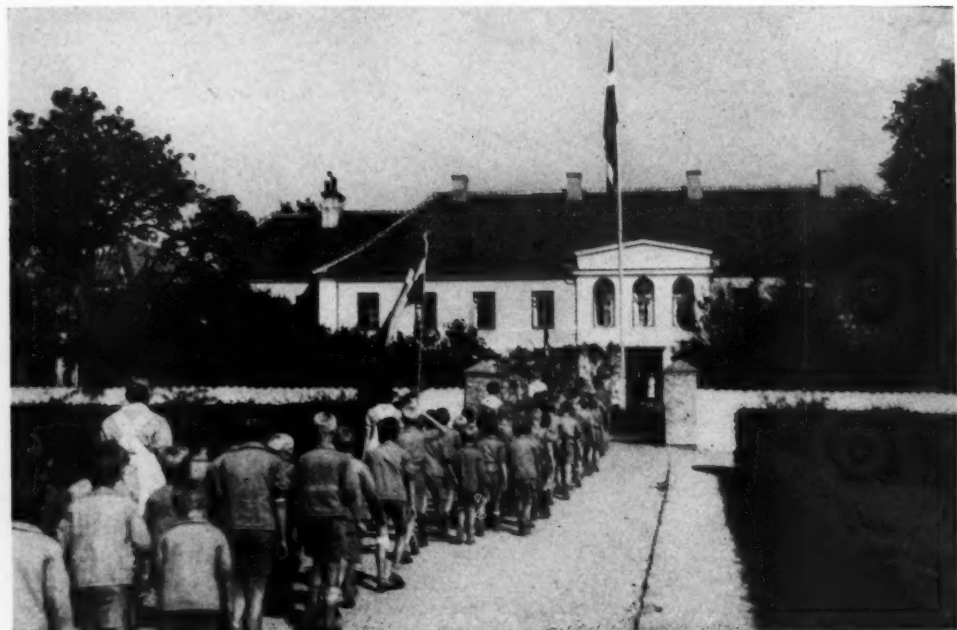
*The Sanatorium at Kolding Fjord, Opened in 1912, the First Institution
Built by the Christmas Seal*

letter isn't a real Christmas letter if it hasn't got the Seal." As the poet Johannes Jørgensen said in a poem written for the dedication of a home built with the receipts of the Christmas Seal and named, after the originator, Holbølls Minde (Holbøll's Memory): "To this our building all Denmark carried stones."



Boys Working, Each in His Own Garden

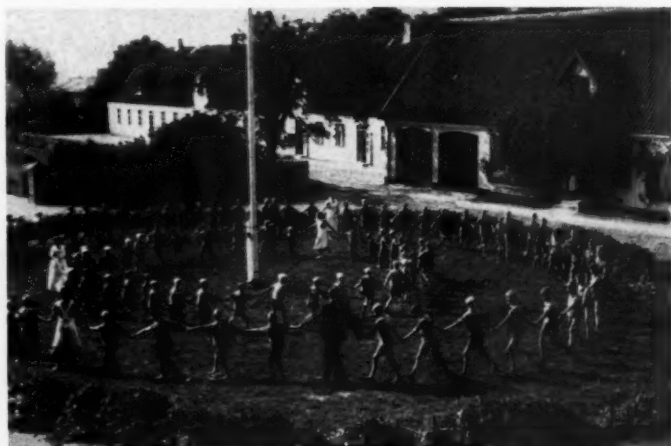
The first institution built with the income from the Christmas Seal was a Sanatorium at Kolding Fjord which was completed in 1912 at a cost of a million Kroner. It was the first tuberculosis sanatorium in the world exclusively for children. In the course of the years



Lindersvold, a Stately Old Manor Converted into a Convalescent Home for Poor Boys

ten thousand children have been treated there. Six convalescent homes with room for three hundred children have been built. The last one was opened in the fall of 1938 on a slope facing south by the Flensborg Fjord which forms the boundary between Denmark and Germany. These convalescent homes are designed for children who do not suffer from contagious diseases, but are weak, anemic, or under-nourished and simply need fresh air, good food, and kind treatment in hygienic surroundings. They have cared for twelve hundred children.

The largest of the homes built with the Christmas Seal money is that at Lindersvold in Sjælland which has room for one hun-



Going Round the Flag at Lindersvold



*The Newest of the Convalescent Homes, Opened in 1938 at Flensburg Fjord
in North Slesvig*

dred and twenty boys. It is housed in an old manor from 1596 surrounded by a beautiful park and with a blue fjord gleaming in the background. We approach the house through a shady lane of centuries old chestnut trees. As we enter the stately light yellow main building, we find great, well lighted halls and stairways telling of the original owner's good taste. Here where once lords and ladies of the nobility foregathered for festive occasions, sickly children are now being nursed back to health.

Most of the children come from very poor homes, and it is necessary to provide not only a free stay at the home but also free journey. Occasionally a State subsidy is applied to the purpose. Each boy, when he comes, is fitted out with a complete set of new clothes. When they are ready to leave, the children have often gained so much in weight that they cannot get their own clothes on. It has happened that parents have not known their children, so great has been the improvement in their appearance. They went away pale and feeble, but return sunburned, strong, and healthy.

Just because they have had few pleasures at home they appreciate all that is provided for them. There is generally the best of fellowship among the boys, and they grow very fond of the kindly house-father and his wife. It is a joy to see the boys at their lessons or absorbed in

some thrilling book, or at play in the park, or at table where they often display a ravenous appetite. Football is a favorite sport. Individual gardens take a great deal of time, for who would not like to surprise mother and father with a squash or a bunch of carrots or a cabbage head of extraordinary size? Every two weeks the boys must write home, and once a month they may receive visits from their parents—a privilege that is much appreciated; and Lindersvold always treats the visitors to coffee and cake. Surf baths in summer and sun baths in winter are part of the daily routine.



Postmaster Holböll on Duty

So time passes at Lindersvold, and it is very much the same in the other Christmas Seal homes.

It was nothing less than a stroke of genius when Postmaster Holböll conceived the idea of the Christmas Seal. Since it was first used, in 1904, it has brought in a total of six and one-half million Kroner, and the whole of this sum has been used for the benefit of children.

* * *

Einar Holböll was a native of South Jutland where his ancestors had been farmers. Later generations went to sea, and both his father and his grandfather were naval officers. He was to have followed the same profession, but failed to pass his entrance examinations to the cadet school. He was determined to go to sea, however, and shipped before the mast. After some years he entered the navigation school to take his examination for mate's certificate, but fate had decreed otherwise. He had an attack of rheumatic fever and a serious eye trouble which resulted in his becoming color blind. But though he was disqualified for the sea, his preliminary examination helped him to get a position in the postal service. He little thought that the great achievement of his life should grow out of this humdrum work.

Holböll became postmaster first at Gentofte and afterwards at Charlottenlund, a suburb of Copenhagen, where he lived with his wife and children. He would often visit the Christmas Seal homes. Then the children would gather round the big six-foot man begging him for stories. Grown people, too, liked to hear him tell of his adventures at sea and listen to his singing to the accompaniment of the lute. Sometimes both words and melody were of his own composition. Every Christmas Eve at half past five, when he was in the midst of his work in the Charlottenlund post office, the Christmas Seal home at Svendborg would call him on the telephone and, after greetings from the matron and the doctor, the children would sing Christmas hymns for him. This always touched him deeply.

The Christmas Seal brought this son of Denmark world fame. On his sixtieth birthday a group of his friends arranged a celebration in his honor. Greetings were received from Sweden, Norway, England, France, Germany, Switzerland, and the United States, from South Africa, and Australia. The great event of his life was a visit to America when the National Tuberculosis Association invited him to be a guest of honor at its annual meeting in Atlanta in 1924.

The twenty-fifth anniversary of the Christmas Seal was to be celebrated in 1929, and Holböll was looking forward to the occasion. It had already been decided that the Seal of the year should bear his picture. But he was not to see it. On February 23, 1927, he had returned from the post office as usual, and had just sat down in his own apartment to read the paper, when suddenly he collapsed and died instantly. He had been smitten by a heart attack.

His bust has a place in the Danish Hall of Fame at Frederiksborg. His great idea, the Christmas Seal, has made its victorious progress all over the world. We cannot honor him better than by taking part in the work he started.



A Christmas Seal Boy



Where Orrefors Glass Is Made

Orrefors Glass

BY ELLEN JOHNSON

THE ARTS AND CRAFTS Society of Sweden, during its long history of over a hundred years, has had as one of its main objects to foster the cooperation of art and industry. Most industries in Sweden employ the best artists available. Painters like Jolin, Carlsson, and Grünewald have been engaged in designing for such varied crafts as weaving, bookmaking, metal work, and even wall paper. In Scandinavia the artist is a craftsman. He does not



Bergqvist, the Master Blower, at Work

and would like the advice of Dr. Wettergren. Consul Ekman had received as payment of a debt a tract of land in Småland. In the midst of this forest country was a glass factory at Orrefors where ink bottles and window glass were made. He wondered what could be done with it.

Dr. Wettergren sent to Orrefors two young artists, Edward Hald and Simon Gate. What these two have made out of Orrefors is world famous.

The very word Orrefors suggests the kind of country in which the little settlement is placed. The *orre* is a woodcock common in the southeastern section of Sweden. It is the little bird that has become

think of himself as dwelling in solitary splendor on a mountain top untouched by mere mortals, inhaling the foolish incense that arose around art in the nineteenth century. There is direct contact between the artist and his public and between art and industry. From this cooperation Orrefors has sprung.

In 1915 Consul Johan Ekman of Göteborg telephoned to Dr. Erik Wettergren of the Swedish Arts and Crafts Society in Stockholm saying that he had something on his hands which he did not know what to do with,

the trade mark of the factory. *Fors* is waterfall. The natural resources of the place are utilized in the production: wood for fuel, and water power for the sawmill. The plant is maintained in the simplest, most unostentatious manner. The main building is of wood, and one is amazed that it has withstood so long the intense heat of the kilns. The workers wear wooden shoes and use the most primitive tools—the same kind of blowpipe, shears, tongs, and pincers that have been used in glassmaking for centuries.

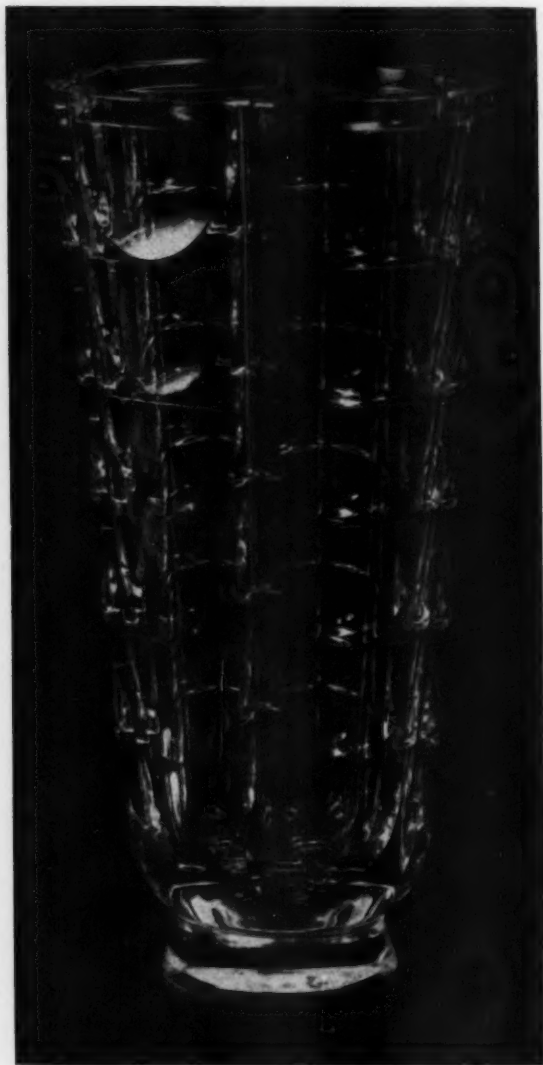
Many of the men

who work at Orrefors are proud to say that their fathers have worked there before them. The master craftsman among the blowers, Gustaf Bergqvist, now partially retired, has five sons all working at Orrefors in various departments. Eugen, the eldest, is a master blower. The consequent personal touch that is attained in an organization of this nature is far removed from the mass production with which we Americans are most familiar.

The staff at Orrefors is modest: six designers, twenty-five engravers, and 175 workmen. With the exception of certain of the designers who are in Stockholm, they all live together in this little colony buried in



The Engraver Plying His Wheel



Cut Glass by Simon Gate

the forest. The ideal of co-operation maintained at Orrefors is part of its charm and one reason for its fame. The designer considers the blower and the engraver as fellow-workers, and they all strive for the beauty and usefulness of the finished product. *Vackrara vardagsvara*—"More beautiful things for everyday use"—is the motto of arts and crafts today in Sweden. In keeping with this aim, Orrefors makes two kinds of glass, the famous crystal, which is necessarily rather high-priced, and the cheaper soda glass put out at the subsidiary factory at Sandvik.

It is the clear, brilliant crystal glass (of large lead content) for which Orrefors is best known in the art world. But the soda glass is designed just as carefully, in order that ordinary people may have beautifully shaped things for their daily use. The soda glass is light, hard, and rather brittle. It appears in several colors:

topaz, blue, and sepia. The same efforts are expended in designing, the same forms are used, and in fact the same designers work on both kinds.

In spite of his executive duties as director of the Orrefors plant, Mr. Edward Hald still finds time to create the splendid compositions that place him in the ranks of the finest glass designers today. His earlier conceptions, like those of Simon Gate, the first director of the firm and one of the present designers, were over-elaborate and a trifle complicated, as though the artist had allowed his skill in the new



"Diana," by Viktor Lindstrand

medium to run away with him. Several of these museum pieces were for presentation, one to the Emperor of Japan and another to the City of Paris, and their ornateness may be explained by their function. Now, however, elegance is judged by and achieved in the simplicity of the design and the magnificence of the glass itself.



The Pearl Diver, by Viktor Lindstrand

The work of Edward Hald is almost invariably characterized by a light, capricious touch—from the bizarre oriental quality of some of his earlier pieces to the charming playfulness of his recent "Balloon Vender." Simon Gate's most striking characteristic is an architectural emphasis on the design, which may be seen in the cut glass piece reproduced here. The basic form of the vase and the repetition of this form in the cut of the facets is the work of a masterful designer. The younger men on the staff of designers are Viktor Lindstrand, Edvin Öhrström, Sven Palmquist, and Nils Landberg. In their work the heavy, liquid quality of the glass

itself is emphasized by an appropriate simplicity of design.

When the designer has presented his sketch, the first stage in production is that of the blower. Orrefors is really, as it claims, hand-blown. The importance of the blower cannot be over-estimated. It is his skill that creates a large part of the beauty of the glass. In some instances the only decorative feature is made by the form of the air-bubbles or the modelling achieved by variations in the thickness of the glass as it is blown. When it leaves the blower, the glass is cooled very



Example of Ariel Glass, by Viktor Lindstrand

slowly and with great care. Then it is ready for either cutting or engraving.

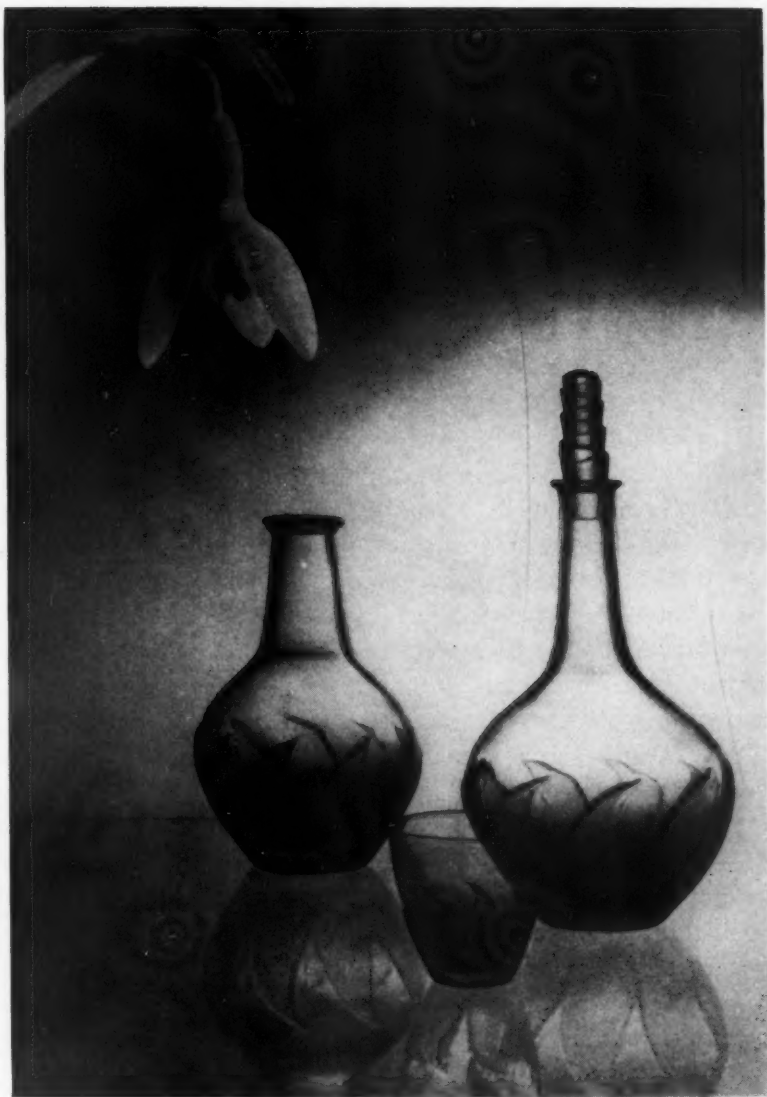
In the process of cutting, a wheel is used with iron or soft steel, carborundum, and water as abrasive. The cutting is finished with a very fine-grained sandstone, and the surfaces that have become dull from grinding are polished bright again. Orrefors cut glass is very different from that which was in vogue in the early part of the Twentieth Century. At that time the cuts were so exaggerated and so sharp that one could hardly hold a piece in the hand without being scratched.

The facets of Orrefors are shallow and slightly rounded, consequently much pleasanter to touch as well as to look at. The beauty of cut glass lies, of course, mostly in the brilliant refractions of light. When the shape of the cuts repeats and emphasizes the shape of the object, the effect is even more brilliant, as may be seen in the piece here reproduced. Moreover, the sparkling quality of Orrefors crystal itself creates infinite reflections of form and color.

If the skill of the blower is emphasized, that of the engraver must surely not be overlooked. At one time Orrefors conducted a school for engravers, employing craftsmen from abroad, particularly from Czechoslovakia. Now, however, the school has been discontinued and chiefly native talent is used. The engraver's only tool is a revolving copper wheel in about ninety different sizes ranging from one-sixteenth of an inch to about eight inches in diameter. The choice of the wheel depends on the nature of the design. The designer gives the engraver a finished drawing of the decoration to be applied, and the engraver draws with a quick-drying ink an outline of the design on the smooth glass. He keeps the drawing right beside him, referring to it constantly for nuances in shading. Oil and emery are applied to the wheel, very much like what a dentist uses. The glass object is held in the hand and pressed against the wheel, the amount of pressure controlling lights and shadows. The engraver and designer work in closest collaboration. Since the engraver's tool is a wheel, the artist draws his forms on the basis of the circle or ellipse. The human form, particularly the female, adapts itself especially well to this requirement of a circle, so it is often used.

The famous "Diana" vase by Lindstrand is a good example of the cooperation between designer and engraver. It also illustrates particularly well the care with which the design is made appropriate to the object. The vase itself is strong and solid in shape, yet it has a certain delicacy due to the liquid clarity of the glass. Diana is especially well adapted to adorn such a piece. Venus would have been too earthly, but Diana, while she is the huntress, strong and virile, is also the moon goddess and notably delicate and youthful. These two paradoxical characteristics are beautifully appropriate to the two contradictory elements of the vase, sturdiness of shape and delicacy of substance. Moreover, the lines of the bow and the moon repeat the swelling outward rise of the vase itself.

Another example of the way in which decoration is adapted to the design of the whole piece may be seen in the decanters and glass by Simon Gate here reproduced. This dramatic photograph reveals very clearly how the design was evolved. The shape of the decanter is but,



Decanters and Glass, by Simon Gate

the inverted form of the flower, and the details of the engraving are rendered as stylized motifs taken directly from the petals of the flower. Even the stopper, in its spiral form, completes the suggestion of growth.

For the World's Fair in Paris in 1937 Orrefors came out with two new types of glass, Graal (Grail) and Ariel. Both of these are very heavy with two distinct thicknesses between which there is an inner area like the filling of a layer cake. For Graal glass the color is blown

into this middle area to form patterns. Sometimes the pattern is actually painted on this inner surface. This particular technique, however, seems a trifle stiff, contradicting the free liquid quality for which Orrefors is famous.

Ariel glass differs from Graal in that no color is used. Design is achieved merely by controlling the air bubbles; only sometimes these air bubbles refuse to be controlled, as in the instance when tigers were to be the decoration and they turned out to be nearer flying horses. Nevertheless very amusing and sometimes quite beautiful effects can be achieved, but often the result seems to be more a technical *tour de force* than a particularly artistic creation. The piece of Ariel by Lindstrand here reproduced is an especially lovely one.

The Pearl Diver by Lindstrand represents the consummation of Orrefors technique. The transparency and liquid quality of Orrefors lends itself peculiarly well to under-water representation. The form of the vase itself is large, strong, and masculine, so a male figure has been chosen to decorate it. The very name Pearl Diver suggests the enchantment and luxury of this magnificent piece. Again the design has been adapted to the limitations of the engraver's wheel, the body being expressed in circular forms. The modelling of the muscles shows the genius of the engraver, as the movement flows from the arm through the shoulder, back, and legs. It represents exquisite craftsmanship as well as design. The artist has considered not only the engraver but also the blower. In the process of blowing, the glass is moulded in such a way that the varying thicknesses suggest the undulations of water and in that way add to the design. By putting the hand inside the vase one can distinctly feel these variations in the thickness. Not only do they suggest the movement of water, but they add color as they enhance the refractory quality of the glass, creating brilliant reflections, as in diamonds, only softer. The black base adds color contrast, as the forms are reflected against it and repeated throughout the piece. It is this endless repetition that gives Orrefors its subtleties and nuances; from whatever angle one views it, the design is complete and satisfying.

The perfection of such a piece is not a happy accident; it comes about because blower, engraver, designer, and producer have all worked together in thoughtful cooperation.



The Old Bergen Theater, Now a Museum

Ibsen's Theater a Museum

BY SIGVALD JOHANNESSEN

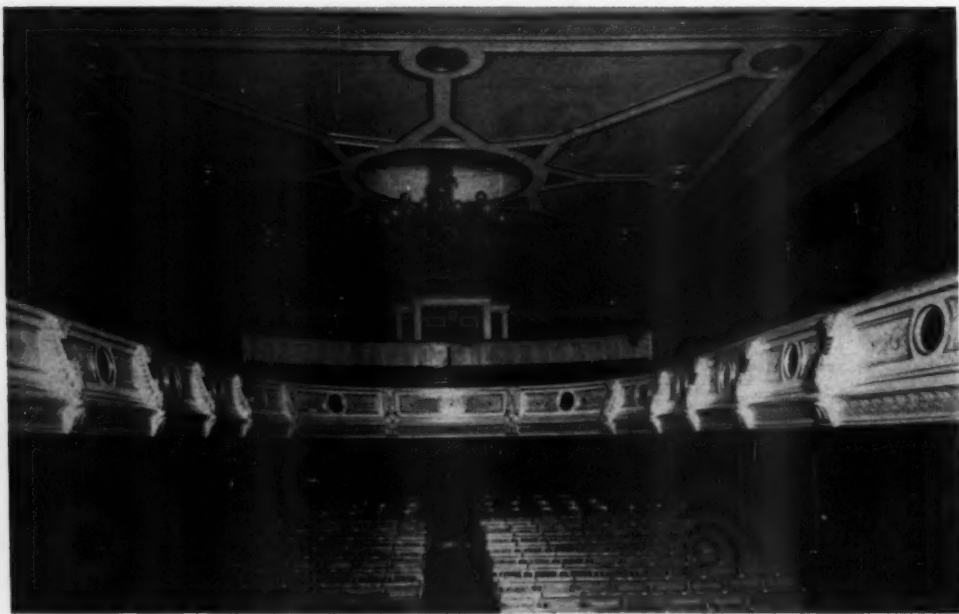
THE PEOPLE OF BERGEN, native town of Ludvig Holberg, have always taken a lively interest in the theater. As early as a century and a half ago, prominent citizens of the town formed a Dramatic Society in which the members, their wives and daughters, were the actors. Report has it that the performances given were not just amateur entertainments but genuine dramatic art. It was this society which, in 1800, built the first theater in Bergen—one of the oldest civic theaters in Europe—now the home of a theatrical museum, housing many precious memories.

In this building Ole Bull, himself a native of Bergen, started the first national stage of Norway in 1850. Here Henrik Ibsen gained his early experience of the stage, and here Bjørnstjerne Bjørnson kindled that flame of enthusiasm and of strife which soon illumined the whole North. In this theater many actors whose names loom large in the history of the Norwegian stage began their careers.

Times have changed. The city of Bergen has long since built its stately new theater, but the old playhouse, used as a theatrical museum, is one of the sights of the ancient historic town, drawing visitors often from abroad. Even at the time it was opened twenty years ago, it owned a large collection of objects illustrating the crude appliances used for costumes, settings, and lighting in the early days. There are quaint stage properties such as busts, lamps, dishes holding sandwiches, cheeses, and puddings, all made of painted pasteboard. We

get an idea of what "the art of simplification" meant in the theater of those days. It tells the story of hard times when every penny had to be turned before it was given out. But with all its poverty, the sacred fire of art was nevertheless kept burning. These actresses in queenly robes trimmed with cut-out gilt paper, these noble heroes with helmets of pasteboard—there was after all a certain exaltation about them. And probably the audiences of those days were just as impressed as present-day crowds are by modern luxurious trappings. Perhaps they got even more of a thrill out of it.

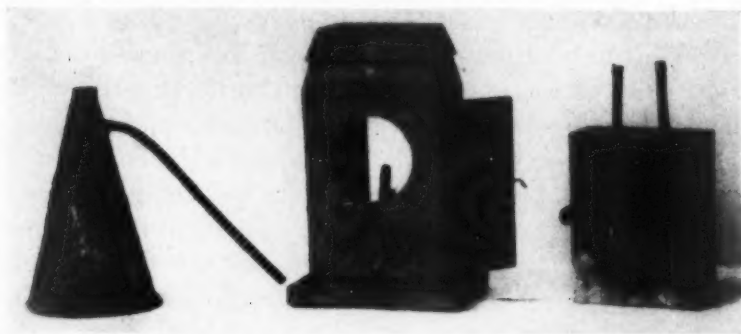
As we walk through the museum, the past seems near and living. We see Ole Bull with the fairy tale glamour of his triumphs in the



Interior of the Theater

great outside world, coming home to his native Bergen, full of enthusiasm, eager to create a Norwegian stage. Many lively letters preserved in the museum as well as quaint entries in the protocol of the old theater tell the story of his work for the cause. We note also a letter from the trustees of the theater to Ole Bull's father stating that "in view of his unusual musical talent" Ole, then thirteen years old, was to be permitted to attend performances at the theater, though as a rule children were not allowed.

If we wish to study Ibsen the self-contained, as he carefully attended to the details of the theatrical performances, the museum is a perfect



Primitive Means of Making Sunshine or Moonlight

treasure trove. One amusing document shows what he had to contend with occasionally. It is a circular letter addressed to the actors regarding a change in repertoire. It appears that one of the actors named Bottelsen had been ill but was sufficiently recovered to take part in the performance. The letter reads: "Inasmuch as Bottelsen is well again, the piece *A Leghorn Hat* will be given tonight. Henrik Ibsen. 1.45 noon. Please sign." But the well known actor Prom replied: "Neither Prom nor his wife will play in *A Leghorn Hat* tonight. 2 p.m." And he adds the following broadside: "Even if no consideration be given Prom, Madame Prom's decision on the subject is final, and she will not play. If the trustees, or those who have decided that *A Leghorn Hat* is to be played, imagine us to be trained dogs or other animals, please inform them that they have been mistaken. Jac. Prom to Henrik Ibsen." To Ibsen this must have been like a slap in the face.

Ibsen held the position of manager and instructor at the theater from 1851 to 1857. He was followed by Björnstjerne Björnson from 1857 to 1859. Attacking the problems of the theater in a very different way, Björnson swept all hindrances aside in his demand for breadth



Helmets and Crowns of Gilt Pasteboard

and spaciousness. When he left, the trustees gave him a testimonial, which is framed and hangs on the wall of the museum. In view of Björnson's future fame, it is rather significant. It reads as follows: "Mr. Björnstjerne Björnson, who since December 1857 has held the position as artistic director of the Norwegian Theater in Bergen, has during that period, by an extraordinarily able instruction combined with unusual appreciation of and interest in art, caused the theater to progress beyond expectation, and in gratitude for this as well as for his excellent moral influence on the actors, the present trustees issue this testimonial." Similar curious documents abound in the museum.

A fascinating feature is the collection of small models showing the development of theater technique from the introduction of the perspective and curtains to the modern revolving stage. Portraits, paintings, and sketches for settings remind us that the museum is not devoted only to stage properties and other external appliances, but that it is meant also as a memorial of the artists who have lived and worked in the milieu which the theater pictures.

The composer, the author, the painter, and the sculptor leave works that live long after the artist has passed away. The actor leaves nothing that can keep alive the memory of his art. It is the art of a day. When the curtain falls on him for the last time, the veil of forgetfulness will also—in the minds of most people—fall on the art to which he has devoted his life. All the more important, therefore, is the contribution of the theatrical museum in preserving the memory of Norwegian art of the stage. For this the old playhouse at Bergen furnishes a fine environment.

What They Wore

*Ringling the Changes on Costumes
from Rococo to the World War*

BY ELLEN ANDERSEN

The National Museum in Copenhagen owns a large collection of original costumes dating from the rococo period of the eighteenth century to the present time. They have been collected by Miss Elna Mygdal, a former contributor to the REVIEW. Some months ago a number of these costumes were displayed on living models in the environs of the time from which they date. The illustrations of the present article are from photographs taken at this exhibit.

COSTUMES are not mere accidental whims of fashion. They express certain tendencies of style, just as furniture and architecture do; and if we examine the fashions of former days more closely, we shall see a logical line of development where at first we saw only confusion and caprice.

The costumes of the rococo age are clearly marked by the fact that it was the courts which set the fashion. Dresses were both impractical and expensive, and moreover it required a great deal of deportment to move with grace and dignity in the huge crinolines and tightly-laced corsets. To be sure, it made things easier that the ladies very seldom ventured outside the house on foot. It was considered almost improper for a lady to take a walk, and those who did not have their own carriage would hire a sedan chair with two porters, just as we now ring for a taxi if we do not own an automobile. Inasmuch as the streets of Copenhagen in the rococo age were almost impassable with mud, we can imagine that the white silk stockings of the men and the high-heeled, silk-embroidered shoes of the women were not exactly suitable for walking. With the rococo costumes both men and women wore their hair dressed low and thickly powdered, and the women wore artificial beauty-spots known as toothache plasters, because they were originally thought to relieve toothache. It is said that the crinoline was first introduced into France by two corpulent English ladies who, on a hot summer day, had put on hoop skirts—probably because they were more airy than the heavy petticoats usually worn—and, thus attired, ventured out into the Tuileries garden. They were mobbed and



Rococo Dress of a Danish Noblewoman, from the 1740s. The Material Is Heavy Green Silk with a Brocaded Pattern in Gold. The Sleeves are Lined with Lead, and the Entire Costume Weighs Sixteen Pounds. Under the Dress Is Worn a Hoop Skirt, and the Waist Is Squeezed into a Torture Instrument of a Corset.

insulted and had to take flight. But a few days later the French ladies all wore hoop skirts.

As we approach the time of Marie Antoinette, the low coiffures of the ladies become higher and higher. They were ornamented with the most amazing things: Greek temples, ships under full sail, windmills, and so on. The hairdresser became an absolutely indispensable person. One could see him in the morning dashing from house to house with his combs, his curling irons, and his powder duster. The customer was given a cloth around her shoulders and a paper cap before her face, and then the hairdresser applied the powder till it rose in clouds to the ceiling. Of course such a complicated coiffure could not be rearranged every day, but with a little care it would last quite a while. It

Costumes from the Time of Marie Antoinette. The Gentleman Wears a Powdered Peruke and Carries a Sword. The Lady's High Coiffure Is Draped with Lace. In Her Hand She Holds a Scratch-Back. The Little Girl's High-Heeled Shoes, Corset, Crinoline, and Powdered Hair Are an Example of Barbarism in Dressing Children.



was not particularly hygienic, but luckily the scratch-back was an instrument that any real lady could very well use, even in company. The men wore about the same kind of garments as in the rococo age, but the lines became more slenderizing. Long trousers were unknown. All gentlemen wore knee-breeches and white stockings. It must have been a trying mode for gentlemen whom nature had not endowed with as well-shaped legs as might have been wished. That defects were sometimes remedied by art we know from an advertisement which appeared in a Danish newspaper in 1766 and made known that a pair of false legs had been found in the street in Copenhagen. Children at that time were dressed exactly as grown people. The poor little things were not spared even hoop skirts, high heels, and powdered hair.



The Lady Wears a Short Walking Dress of White Embroidered Taffeta. Her Waving Locks are Lightly Powdered. She Carries a Muff Large Enough to Transport a Lap Dog in. The Gentleman's Powdered Wig Ends in a Stiff Queue, and He Wears Two Watch Chains—for the Sake of Symmetry.

Toward the end of the eighteenth century we note a new tendency in costumes. French and English philosophers had long been raging against the artificial and unhealthy fashions set by the French Court. In England attempts were made to create a more practical dress, suited to the outdoor life which was becoming popular. First and foremost the English composed special costumes for children, something that up to that time had been unknown. But women's dresses also became simpler and more practical. The unnaturally high headdress gave way to waving locks falling naturally over the shoulders and with only a slight trace of powder. The dress escaped the ground, and instead of the hoop skirt there was only a discreet little cushion behind. Huge muffs were carried. The dress pictured here is intended for walking,

The Graceful Costumes of the Empire Period. The Lady on the Left Wears a White Dress with Spangles, and Has Her Hair Swept up in a Style that Seems Quite Modern. The Visitor Wears a Bright Red Jacket over Her White Dress, a Straw Hat Trimmed with Flowers, and carries a Green Parasol.



which may not be immediately evident to a modern observer. At any rate it represents an enormous advance over the preceding age in the direction of the practical. The custom of taking walks had been launched by a French physician, who had made the epochal discovery that walking was good for the health. Formerly it had been regarded as almost improper for a lady to take a walk.

The fashions that came in with the French Revolution and the Empire continued to evolve in the direction of that simplicity which had been initiated in England. During the time of the Empire the classical influence was pronounced; everything was supposed to be Greek, from shoes to headdress. The hair was worn in curls à la Titus, and preferably a lady should wear sandals on bare feet with rings on her toes. With the classical lines of the costume, hoop skirts and hip-cushions were of course taboo. On the contrary, underwear was reduced



*From the 1830s.
The Lady Wears Leg-
of-Mutton Sleeves,
Very Low on the
Shoulder, and a Kiss-
Me-if-You-Can Hat.
The Gentleman with
Curls and Sideburns
Looks Intently at the
Gingerbread Heart
She Is Holding in
Her Hand. His But-
toned Gaiters Are
Worn Outside His
Long Trousers.*

to a minimum in order not to spoil the slender line, and for the first time in centuries the corset was discarded.

Fashions in women's dress changed almost as quickly then as in our day. A plaintive letter from a young Copenhagen girl to her dearest friend might just as well have been written today. She laments that she cannot go walking with her friend in Frederiksberg garden on Sunday when so many elegantly dressed people gather there. The tailor has failed to send her new dress, and she can't possibly show herself in the old hoop dress. Every servant maid in Copenhagen now has a hoop dress. And as for the fine new straw hat that she bought only two weeks ago, that is impossible too, for the janitor's daughter has got

The Third Crinoline Period. The Lady Wears a Bonnet and Lace Mitts and Carries a Parasol with Collapsible Handle. The Gentleman Is Attired in a Blue Silk Coat and Checked Trousers with Pearl Buttons. His Umbrella Is of Wine-Colored Silk. The Little Girl's Pantalets Show Beneath Her Dress.



one exactly like it. We may see from this that life was a problem, then as now, for a young lady who wanted to be in the mode.

During the French Revolution there was a short period when a slovenly attire was the thing. It was a reaction against the too finicky dress of the aristocracy. The fashion was launched by the notorious *merveilleuses* and *incroyables*. Hair was supposed to be unkempt and linen not quite clean. Stockings must be wrinkled and clothes not too well fitted. Even this strange mode came to Denmark. We have a picturesque description of a Copenhagen *petit-mâitre* which leaves nothing to be desired in the way of plain speaking: "Breeches that hang like bags and reach way up on the chest, a vest that is three inches long, a necktie like a hawser, and high boots hiding a pair of thin legs."

In the gentleman's costume from the 1830s pictured here we find



The Bustle Costume of 1885. The Skirt Is Lavishly Trimmed with Shirrings and Pleated Flounces. The Hat, a Mere Trifle of Lavender Feathers and Lace, Blends with the Light Grey Dress. Black Lace Stockings and Silk Shoes Give a Final Touch of Sophistication to the Elegant Costume.

two epoch-making novelties, the standing shirt-collar and long trousers. The shirt-collar made its appearance about 1800. Before that time men had worn only lace-trimmed cravats. The shirt-collar at first appeared very modestly as two small points protruding above the cravat, but it grew and grew in size until the enormous "side-boards" were called in Danish *Fadermordere*. Long trousers had not been worn by the upper class since the Iron Age or since the Romans gave the name *Gallia Bracata* to a section of Gaul from the long pantaloons worn by the inhabitants. But during the French Revolution pantaloons made their appearance again, brought into use by the revolutionary party which wore them as a kind of uniform to distinguish them from the aristocrats who all wore knee-breeches. This is the origin of the name *sans-culotte*—those without breeches.

A Sports Costume of 1906. The Dress of White Cheviot with Its Tight-Sleeved Jacket and Long Skirt with Heavily Faced Hem Seems a Bit Unpractical, and so Does the Hat Which Is Evidently Pinned on. Nor Do the Shoes Help Matters Much. Nevertheless the Lady Seems Ready for the Game.



Women's dress in the 1830s shows quite a change from the Empire style. The waist line, which during the Empire had been high up under the arms, descended to its natural place, and petticoats began to be worn again. Up to that time drawers had rarely been worn by women—in fact they were regarded as rather improper, and they did not come into general use till well into the nineteenth century. All the more surprising is the fashion which was adopted in the 1830s that little girls and very young ladies should wear frilly pantalets hanging far down below the dress. These were sometimes loose and were called "mamelukes." Petticoats, having been taken into use again, became more and more numerous. Six or eight were not uncommon, and they were substantial garments made of fustian and home-woven muslin.



The New Empire Mode. The Tight Ensemble Is So Constructed that the Train Cannot Well Be Lifted from the Ground. The Huge Hat Is Held in Place by Pins the Points of Which Have to Be Covered in Order not to Stab Passers-by. The Color Combination of Blue Dress and Purple Hat Is in the Taste of the Day.

After carrying around all this weight of clothes in which they could hardly walk, women greeted with a sigh of relief the crinoline when it was introduced in the 1850s—for the third time in the history of fashion. With the crinoline came the corset. A wide skirt demands a narrow waist; that is one of the immutable rules of fashion. Women laced so hard that green-sickness and dyspepsia were regarded as inevitable. Fainting was a ladylike accomplishment. Dresses in the time of the crinoline were very long, and a lady must not on any account show her feet, let alone her ankles. Little boys thought ladies didn't have any feet. If we compare the dress of the 1850s with the rococo costume we are struck by the similarity of the silhouette, and indeed the evolution of the crinoline is the same in the nineteenth as in the eighteenth century. Both end with a little cushion behind. In the bustle

The Mode of the World War. The Dress Reaching Only to the Knees Is Absolutely Devoid of Feminine Curves either Above or Below the Waist. It Is of Silver Lame and Embroidery in Silver and Coral, but in Spite of the Rich Material, It Is Singularly Lacking in Charm. The Bobbed Hair Carries Out the Boyish Air.



costume the waist is smooth and tight while all the decoration is concentrated on the skirt, which is tied back with strings so that it is impossible to take long steps. The bustle lasted only a scant fifteen years; then it suddenly vanished. All Paris was agog when Princess Marie of Orleans, who married the Danish Prince Valdemar in 1885, had her trousseau made without bustles. The cushion gave place to a draping at the back of the skirt, and the big leg-of-mutton sleeves which had been worn in the 1830s came in again. Men's clothes were about the same as in our day except that the trousers were tighter and did not have pressed creases.

The latter part of the nineteenth century was the time of women's emancipation. Slowly it began to dawn on women that there were other means of existence than marriage. This discovery naturally had

a tremendous influence on women's dress. Formerly it had been designed with the purpose of ensnaring the stronger sex; now another consideration was added: it must be practical. But we see again and again in the history of fashion that if women want to evolve a practical dress, there is only one thing to do—to steal from the men. And that is what happened around the turn of the century. For what are the stiff collar, the jacket, and the sailor hat but lendings from men's dress?

After a while the emancipated woman with her slavish imitation of men began to seem a little ridiculous, and an attempt was made to be at once liberated and feminine. So there was created about 1910 a modified Empire style with a long, narrow skirt, tight sleeves, and a hat like a cart wheel surmounting huge "rats" of false hair. Skirts became tighter and tighter, and in 1912-13 came the notorious hobble-skirt. Women tripped along as if their legs were chained together, and at last something had to be done to give them that freedom of movement which they needed so sorely. Skirts were slashed at the bottom, and once more—for the first time in many decades—it was revealed that woman actually is a creature with two feet. Since murder was out anyway, she might as well take the consequences; and she did. Dresses became shorter and shorter. During the World War they reached only to the knees, while the waist line had descended below the hips.

As we compare the pictures from different eras, that which strikes us most is how the feminine figure changes to conform with the demands of fashion, becomes long-waisted or short-waisted, broad-shouldered or narrow-shouldered. By the fit of a corset and the cut of a dress one can give a woman almost any shape that is desired. It all goes to prove the old saying that clothes make the man—and still more the woman.

A Painter of Yosemite

BY FRITIOF FRYXELL

AS A MEMORIAL to her husband, Chris Jorgensen, California landscape painter, Mrs. Angela Jorgensen has bequeathed to the United States government a collection of about two hundred of his paintings. More than one-third of the pictures, which range from small sketches to large finished canvasses, depict scenes from the Western national parks, and the collection has therefore been assigned to the care of the National Park Service of the Department of the Interior. It will be kept in Yosemite National Park, California, the region that Jorgensen loved above all others and in which for twenty years he maintained a studio. Many of the pictures are on permanent exhibition in the Museum of this park.

Chris Jorgensen's life is the saga of an immigrant boy who achieved a notable career in the New World. He was born in Oslo, Norway, on October 1, 1860, the youngest in a family of five children. When he was four years old his father died. He was ten when a brother of the widow, living in San Francisco, sent for the family. So the destinies of the boy were transferred from one side of the globe to the other.

Poverty denied the Jorgensen children all but a meager education, and it was necessary for them to contribute to the family support in any way they could. For Chris this was especially difficult, as he had been a virtual cripple from birth. Under the wise guidance of his uncle he sought to correct his defective feet, and in time did so to the extent that he could walk with only a slight lameness.

Interested from the first in drawing, Chris at fourteen was admitted to the San Francisco Art School, that year organized

by Virgil Williams and John Ross Martin. The latter, recognizing unusual talent in the boy, arranged for free instruction, and Chris thus became the recipient of the first scholarship awarded in the first art school of the West, which later developed into the Mark Hopkins Institute.

Years of studying, teaching, and painting followed, young Jorgensen supporting himself meanwhile by working with a San Francisco architect. His success may



Chris Jorgensen

be read in his appointment first as instructor and later as Assistant Director of the Art School, which position he held from 1881 to 1883. He formed a friendship with Thomas Hill, the English artist who was an early painter of Yosemite and other Western scenes. His marriage to one of his own students, Miss Angela



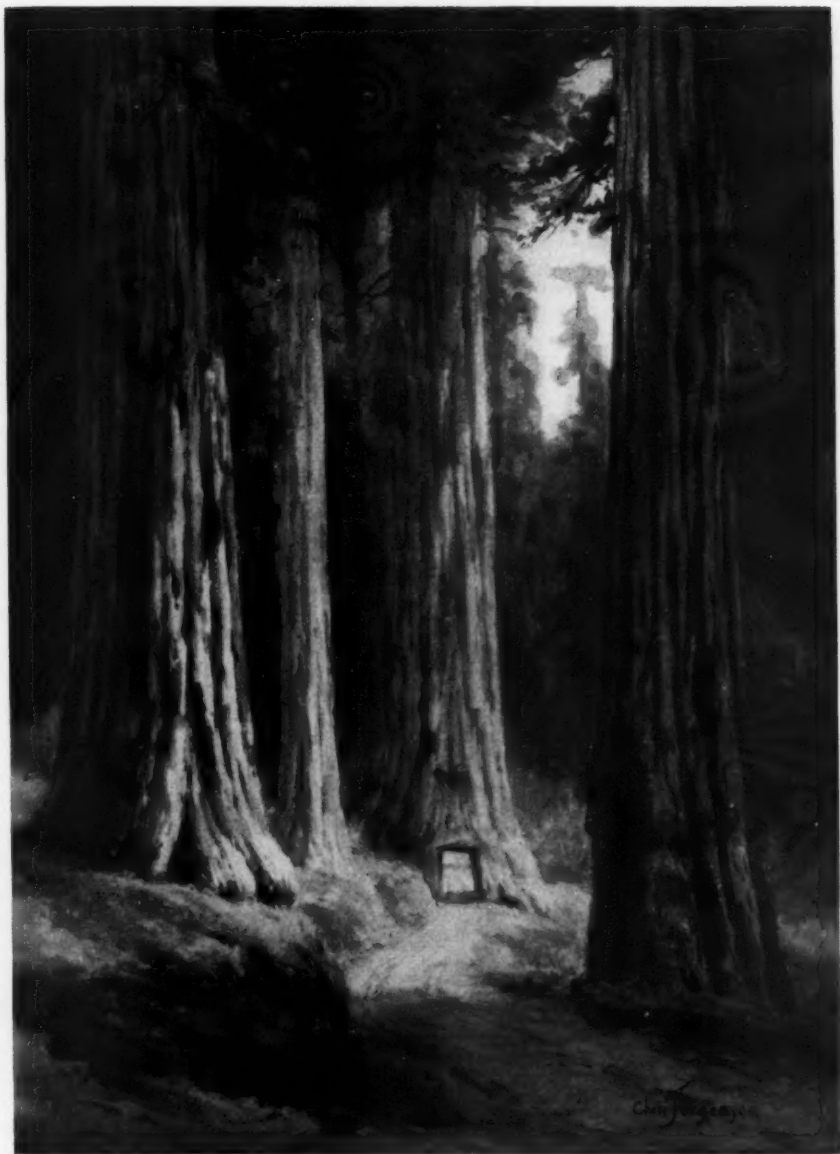
Half Dome, Yosemite Valley

Painting by Chris Jorgensen

Ghirardelli, herself a gifted artist, resulted in over a half century of rare companionship.

In 1892 the Jorgensens, with their two children, visited Italy, homeland of Mrs. Jorgensen's father. Here two years were

spent in study and painting, and in association with Italian artists. The Italian sojourn was rich in influence and inspiration for Jorgensen, but he never wavered in his strong preference for interpreting American scenes. Jorgensen's patriotism



Big Trees of the Mariposa Grove, Yosemite
Painting by Chris Jorgensen

was of that ardent, intense type more commonly met with in the immigrant, perhaps, than in the native born. California he loved with all his heart, and the record of his most creative period is one of innumerable sketching trips back and forth

between the Sierras and the coast, to and from San Francisco, or up and down the line of old Spanish missions.

Overshadowing all other interests for Jorgensen was that of "the incomparable valley," Yosemite. Here in 1899 he built



At the Wharves, San Francisco

Painting by Chris Jorgensen

a picturesque studio home on the banks of the Merced, across from the historic Sentinel Hotel and facing the tremendous granite figure of Half Dome. The Jorgensen hearth was a mecca for artists and visiting notables, though anyone who chose to join the circle was just as welcome, whether friend or stranger. With its display of paintings, the studio became one of Yosemite's show places, and the energetic little artist himself, enthusiastic always and full of good humor, one of Yosemite's personalities. Among his Yosemite friends were Theodore Roosevelt and John Muir. For Jorgensen the lines of life were now cast in pleasant places, and these later years brought generous

recompense for the deprivations of boyhood. Summers, at least, were reserved for Yosemite, and to the children the mountain studio was home in a special sense.

The art collection which has now become the possession of the Federal Government reflects the breadth of Jorgensen's interests and travels. Yosemite subjects predominate, but other national parks are also represented: the Grand Canyon, Mount Rainier, Crater Lake, and Glacier. There are many scenes from the deserts, villages, and Indian pueblos of the Southwest; from picturesque old Mexico; and from the Canadian Rockies. A series from the California coast country

tells of favorite scenes visited and revisited, such as the cypresses of Monterey; the fishing boats, ships, and wharves of San Francisco; the rocky headlands and the vast Pacific.

The California missions, ever since his boyhood spent near Mission Dolores in San Francisco, fascinated him and engaged his best efforts. Indeed he has been credited with being the first painter really to appreciate and demonstrate the artistic possibilities of the old missions.

In December, 1906, Jorgensen exhibited nearly one hundred paintings of the California missions at the Cosmos Club, Washington, D.C. Included also in this exhibit were some of his Yosemite works, and scenes from San Francisco as it appeared in ruins following the earthquake of a few months before. (Like most of his San Francisco contemporaries, Jorgensen lost numerous valuable canvasses in this disaster.) In later years Jorgensen held most of his exhibits in San Francisco. Here also he was for many years a familiar figure in the famous Bohemian Club of that city.

Chris Jorgensen passed away at his Piedmont home on June 25, 1935, and was followed less than a year later by his wife, who died on January 9, 1936.

The painters who have found inspiration in the grandeur of Yosemite are not few, and they include, besides Chris Jorgensen, such distinguished figures as Thomas Hill, Albert Bierstadt, Thomas Moran, William Keith, and Gunnar Widforss. That such a representative collection of work from Jorgensen's hand should be kept intact and made available to the public at Yosemite is gratifying. Similarly, no less than three important collections of Western works by Thomas Moran are now possessed by the National Park Service, acquired through the generosity of his daughter, Miss Ruth B. Moran, and others. Hill, Bierstadt, and Widforss are represented in the collections of the National Park Service by only a few works, albeit some that are very fine. Lovers of art and the national parks look forward with keen anticipation to the time when suitable galleries will be provided for the satisfactory housing and display of these art treasures, and the additional collections which in time will doubtless be added. Of memorials such as these—to lives as rich and full of meaning for others as were those of Jorgensen and Moran—there can never be too many.

Books on Ancient Norway

BY EUGENIA KIELLAND

OLDEN TIMES in the Northern countries is a subject that never ceases to occupy scholars and to fascinate all readers who have any sense of historical continuity. Especially in our day, when the question of race and fellowship of blood has come into the foreground of active politics, we are irresistibly attracted by research into the past of our people. The new book by our well-known authority on the ancient history of Norwegian culture, Professor FREDRIK PAASCHE of the University of Oslo, will therefore be welcomed by thousands of interested readers.

Fredrik Paasche has called his book *Landet med de mørke skibene* (The Land of the Dark Ships). It forms the first part of a trilogy to which the author has given the name *Queen Ragnhild's Tree*. Everybody knows the story of Ragnhild, the young queen of Eastern Norway, told in the Saga of Snorre Sturlason: She dreamed that she was standing in her orchard pulling a thorn out of her shift. The thorn began to grow and went on growing until it became a huge tree which cast its shadow over the whole country. This dream foretold that the son she was about to bear, Harald, should unite all Norwegians into one kingdom. Fredrik Paasche in his book tells of the life of these Norwegians before and after the time they were united under "Queen Ragnhild's tree."

He goes far, far back to seek knowledge of the past of the people. His earliest information was found in the graves dating from various epochs. Flint-axes and other flint tools indicate that already ten thousand years ago, about the end of the last Glacial Period, people were living in this country. Hordes of people came from the east, the myths tell us.

They settled in regions then free from ice, along the north and west coasts, where they lived on fish, sea birds, and mussels. In the milder climate, which lasted for a thousand years, the mountains had become covered with forests of fir, birch, and oak. Little by little, the people ventured to make their way up there. Elks, stags, and reindeer fell before their flint arrows. About 3000 B.C. they began to breed cattle and till the soil. The stone-axe thinned out the great forests, the spade and wooden plough made small bits of field in the clearings. A primitive trade began; skins and furs were exchanged for trinkets of amber and weapons of bronze which had been brought from countries farther south. About 500 B.C. iron made its first appearance.

"Lochland of the dark ships" was the name given to Norway by the Irish poets, and an important part of Paasche's book tells us about the relations existing between the Northern countries and the people living on the other side of the North Sea. As a rule we have formed our opinions of the Viking raids from the tales told in Norwegian and Icelandic sagas. When we think of the Vikings we picture them as seafarers in sun and storm, leading a life based on splendid seamanship and on courage and skill in battle, a life of adventure calling out in man the greatest boldness and physical endurance. We see the Viking returning home covered with glory to spend his winters re-living his adventures by telling tales of them in a language full of poetry and epic power.

But these tales, written down in the years when Christianity had changed men's opinion regarding manslaughter and bloodshed, give a very flattering

picture of the period. It has another, a less romantic aspect. Paasche has studied the sources of his material in the countries where the Vikings sought their booty, in order to hear their evidence about the men from the North. The impression left by his work is therefore very different from the one we are used to. He gives us first a picture of Erin before the Vikings came. At that time Ireland was a center of Christian culture. St. Columba—warrior, statesman, poet, and priest—had founded in 560 a monastery on the island of Iona, from which Christian belief and Christian scholarship had been disseminated over the whole country and to foreign lands. Pious monks sought God in utter loneliness among the rocks of the wild coast. Behind the walls of the monastery classical Roman authors were studied. Saga-tellers, minstrels, and musicians practised their arts in the shelter of the Church. Strife and struggle had not ceased, of course, but the quarrels and fights had a background of feeling for law and justice, they were carried on to maintain a



*High Cross in Ireland from the
Time of the Vikings*

right or to avenge a wrong. Then, in 795, according to the Irish annals, "men in dark ships" were seen for the first time outside the coast. And now plundering and bloodshed of quite a different character began. The short entries in the annals give a clear picture of them. "803. Columba's Iona burnt down by the heathens." "806. The monks of Iona, 68 in number, were killed by the heathens." "807. Innismurray burnt down and Rosconnun destroyed. The moon turned into blood," etc., etc. Soon life became unsafe along all the coasts and far into the interior of the country. The Vikings loved to swoop down at the time of the church festivals when men were gathered together, unarmed, and with their wives and children who could then be carried off or made into slaves. Every year the number of the black ships increased. "837. The ocean cast up crowds of strangers over Erin." Fleets of sixty, eighty, or a hundred ships swooped down on the island. Peace and culture were drowned in blood and horror.

In the ninth century the Northmen began to

settle in the country and to establish national kingdoms. In 850 Amlaib Conung came to Erin. He was the son of the king of Norway, and Amlaib was the Norwegian name Olav. The Irish fought him bravely, but he got the mastery over them because, says the Irish chronicle, the Northmen were driven by a burning hunger for the fertile land of Erin, for the valleys and the sweet grass, for the rivers and the salmon. They had courage and energy, fierceness and bodily vigor, but they had also most splendid arms. Strong coats of mail covered them; they shot "sharp, killing arrows" and wielded "strong, broad spears." But most splendid of all were their "broad Lochland axes," which the Irish learned to use, and their ships, the swift, tar-covered boats, unequalled in their time.

Amlaib became king of Dublin and acquired sovereignty over the smaller Norwegian kingdoms along the coast. Little by little, Christianity gained influence in these countries. King Olav Kvaran let himself be baptized and went on a pilgrimage to Iona. His son made a pilgrimage to Rome and stamped his coins with a cross. Viking towns sprang up, and trade and peaceful communications were opened between the strangers and the original inhabitants. Celts and Northmen began to learn from one another and to intermarry. "Lochland men in the dark ships" passed into history, but lived on in the fertile imagination of the Irish for centuries.

The conquests in Ireland were only a small part of the enterprise of the Vikings. Through England, France, Germany, and even to the coasts of Spain and Italy, the wild hordes of Northmen found their way. "No road is too long," says the chronicle. Paasche follows their way through these countries, guided by annals, chronicles, and bishops' and prelates' letters; in this way he builds a picture of our strong and brutal forefathers which is new to us.

Still more interesting than these tales of war and adventure are his pictures of daily life in the North in those ancient times; here the special method of Fredrik Paasche shows itself most characteristically. He collects his facts from thousands of small traits, short lines from the Eddas, detached words and expressions from the sagas and the songs of the scalds, and out of those he pieces together a mosaic which has a powerful effect of unity with magnificently colored detail. He shows us glimpses of people at their work:

"He must early go forth whose workers are few,

Himself his work to seek;

Much remains undone for the morning sleeper.

For the swift is wealth half won.

"Of seasoned shingles and strips of bark

For the thatch let one know his need,
And how much of wood he must have
for a month,

Or in half a year he will use."

The houses stand "strong with timber." The iron smith lets his hammer ring. Farmhands cart manure to the fields. Bondwomen grind the corn on the hand-mill and carry the washboard to the well.

We see them at their festivals: bread is baked and beer brewed, meat boiled or roasted. Rugs are hung on the walls and yellow straw strewn on the earthen floor. The bondwomen pass between the tables, bland and smiling. Salmon, beef, and sweetmeats are served, the sweet mead is poured out. And we learn to know their feeling for nature. Well known are, for instance, the words of Gunnar of Lithend when he leaves his home to flee from his enemies: "Fair is the Lithe; so fair that it has never seemed to me so fair; the corn fields are white to harvest, and the home mead is mown; and now I will ride back home, and not fare abroad at all." Sometimes myth-making imagination is seen

at work: "Three swans were flying north over the dark woods. They were three king's daughters in bird's feathers."

Even to the secret life of the mind Paasche tries to find a key. About the relationship between man and woman the old books have many observations. The bondman and the bondwoman were not very particular about marriage: "They whispered both and the bed made ready." The Edda speaks of the inconstancy of love:

"A man shall trust not the oath of a maid,
Nor the word a woman speaks;
For their hearts on a whirling wheel
were fashioned,
And fickle their breasts were
formed."

But the man is no better:

"Men false to women are found;
When fairest we speak, the falsest
we think,
Against wisdom we work with
deceit."

Young men are warned against letting "the silver-adorned one" disturb their sleep or tempt them to kissing, and often we hear:

"Seek never to win the wife of
another
Or long for her secret love."

But real passion is respected by the poets:

"Fault with another let no man find
For what touches many a man;
Wise men oft into witless fools
Are made by mighty love."

There are fascinating stories about this "mighty love." Brynhild loves Sigurd the Slayer of Fafnir with a love stronger than death. But he is the husband of another woman, and she is too proud to live with him. Therefore she has him killed, and when his body is being burned, she steps into the flames and dies with him. Sigurd's wife grieves so deeply that

she is near death herself. Later she complains touchingly:

"In his seat, in his bed I see no
more
My heart's true friend."*

The story of Njal and his wife Bergthora in Njal's Saga is a tale of friendship and good comradeship throughout a lifetime.

In one of his chapters Professor Paasche treats the difficult problem of religious feeling in the time of paganism. This part of his book leads directly to another very interesting work, three essays on the Church of Norway in the Middle Ages by SIGRID UNDSET. They form part of *Norsk Kulturhistorie* published by Cappelen.

Since Sigrid Undset wrote her famous novel from the Middle Ages, *Kristin Lavransdatter*, she has enlarged and deepened her knowledge of those times through study and travel, and though she is first of all a novelist and not a historian, her love of the subject, her profound understanding of religious phenomena, her wide reading, and powerful intellect make her a guide of rare quality to anyone seeking knowledge on the ancient church life.

The oldest churches in Norway were built on hill-tops where the old temples, or *hov*, had stood. It was the missionary kings, Haakon and the two Olavs, who had learnt to know the "White Christ" in their Viking raids and who now tried to teach his gospel to their countrymen. The first churches were pulled down or burned by the heathens, but new ones were raised. Some were simple stone churches on the English pattern, but most of them were *stavkirker*, wooden structures built in a beautiful style characteristic of Norway. The yeomen elected their priests, very often a man from their

* The quotations are from The Poetic Edda, in the translation of Henry Adams Bellows, published by the American-Scandinavian Foundation.—Ed.



Ancient Church and Clock Tower of Borgund

own districts. The farm on which the priest lived constituted his living, and he was therefore allowed to marry; for the man needed a woman to look after his house and farm. Even after the celibacy of the priesthood was established, the bishops would turn their eyes away when a priest lived in a kind of civil marriage with his housekeeper. Foreign travellers complained that Norwegian priests were great drinkers of beer and wine, but that can be explained by the old tradition of having *sam-drikkelag*—festivals, often religious feasts, when people ate and drank together in honor of Christ and the saints—just as they had drunk in honor of Odin and Tor in pagan times. Ordinarily the priests led a sober and laborious life in the service of their parishioners.

With great love and piety Sigrid Undset (herself a Catholic) expounds the church service of old Catholic Norway. Many ceremonies which to us seem mean-

ingless and artificial have a deep symbolical meaning understandable only to believers. And through Sigrid Undset's presentation of them, even we Protestants are able to sense the atmosphere of reverence and devotion which makes the pious Catholic feel the presence of God in the Eucharist and the holy sacraments.

But the most fascinating essay is the one on pilgrimages from the Northern countries. Even as early as the time of St. Olav the Norwegians went to the South as pilgrims. The famous Scald Sigvat, Olav's friend and adviser, was in Rome when the king met his enemies at Stiklestad, and when the other scalds attacked Sigvat for not being there to defend his master, Olav answered that perhaps they were more in need of Sigvat's prayers than of his arms. The belief that God was more willing to listen to prayers made from certain places was in full accordance with the old traditional

belief. In pagan times the god of the well was prayed to beside the well, the sun was called upon from mountains and hill-tops, etc. So it was natural to think that saints and martyrs were present in the places where they had lived or died and that they were willing to join the pilgrim in his prayers. Jerusalem and Rome were the most sacred places of worship, to be visited especially by people who carried in their hearts a heavy burden of guilt.

Of course religious motives were not the only ones at work. The Northmen had always loved to go out and see the wide world and its wonders, and now that the Viking raids had ceased, the pilgrimages gave an outlet to their longing for enterprise and adventure. The Norwegians mostly sailed to Denmark or Germany and there joined troops of pilgrims from other countries. Only people who owned ships could go along the coast and through the Strait of Gibraltar. Others followed the big rivers of Russia down to Constantinople—the way Swedish Vikings had gone. But how could so many poor people get money enough for the long journey? Some sold all they had and went, others were sent by rich people, who could not themselves go, to pray for their souls. Many had money only for the first part of the journey, and later begged their way through the foreign countries. There were monasteries and hostels along the road where travellers to the holy places were lodged and fed, and the nobles in their castles felt it a duty to help them. This led eventually to the pilgrims becoming a nuisance and a pest in places where there were too many of them.

The journey itself was full of dangers and troubles, especially for people travelling on foot—fatigue, diseases of all kinds, robbers who took their money and clothes, treacherous sailors who promised to take them through the Mediterranean but sold them as slaves instead. Many never came home and nothing was known



*Wood Carving of St. Olav from
Brumlaness Church, about 1250*

of their fate. But still people went south; these travels had a fascination that outweighed all the risks. The newness of the experience; the tales they heard about magnificent strange towns with their churches, streets, and marketplaces; the people of many unknown lands and nations whom they met; and most of all the overwhelming sense of glory and ecstasy which the pilgrims experienced when they reached the last hill and saw Jerusalem, Christ's own city, lying before them across the

valley—all this worked on the imagination and the adventurous mind of the Norwegians until their desire to go forth could not be resisted.

All along the road there were things to make the pilgrims feel at home. First of all, there were the churches, where they heard the same language and saw the same sacred ceremonies as in their own homely parish church. Even the art and architecture of the buildings would be intelligible to men who had themselves built churches or cut ornaments on pillars and beams in their own houses. The church music too would be familiar, and also the bells ringing out a welcome to the Church—the home of Christians all over the world.

Sigrid Undset gives much space to the fascinating accounts of pilgrimages from Norway, Sweden, Russia, England, and Germany to the shrine of St. Olav in Nidaros Cathedral. Olav the Saint, this central figure in our political and religious history, is also the subject of another book which was published last year. It is a work by the Antiquary to the Government of Norway, HARRY FETT, entitled *Hellig Olav, Norges evige Konge* (St. Olav, Norway's Eternal King), a splendidly gotten up publication in the *Kunst og Kultur* series.

While Fredrik Paasche and Sigrid Undset appear in their books as sober and cautious historians on whose guidance we can rely without hesitation, Harry Fett is a brilliant causeur who knows how to bring facts into relief by his artist's imagination and by the help of hundreds of associations of various kinds. His many striking and original interpretations of historical facts make his book engrossing reading, even when the reader is aware that some of those facts could certainly be explained in a very different way. Very fascinating is the chapter called "The Novel of St. Olav." Here Fett draws a

sketch of the figure of Olav as of an intrepid young warrior, but also as of a gifted scald, a side of his character which is not often emphasized. In the lays of Olav, Harry Fett points to beautiful lines which are the expression of a manly passion. He tells the story of the relationship between Olav and the Swedish king's daughter Ingegjerd, whom Olav wished to marry. For a long time the two loved each other in the royal fashion, without having seen each other. Ingegjerd was then given as wife to the Russian King Jaroslav, and it was not until many years later that she and Olav met. It was when King Olav was driven out of his kingdom by the Danish army and by enemies in his own country; he sought refuge at the Russian court, and he was welcomed there with friendship and hospitality by the King and Queen. Some lines in one of Olav's lays from this period of his life are considered by Harry Fett as an indication of a renewal of Olav's feelings for Ingegjerd, and we are readily convinced by Fett's charming and poetic explanation. It is certain that when Olav left Russia to re-conquer his kingdom, setting out on the march to Stiklestad where he met his death, Ingegjerd and her royal husband helped him in every way.

The most valuable part of Fett's book, though, is his brilliant and subtle analysis of the images of Olav, many of which are pictured in the book, from primitive stone-carvings to romantic representations dating from the time shortly before the Reformation. These excellent reproductions, numbering almost two hundred, are a real pleasure and are worthy of study by all who are interested in old religious art. Here Harry Fett shows himself a real expert; his learning, imagination, and psychological insight allow him to give life and meaning to those rather strange and misty figures.

The Dean of Icelandic Poets

BY RICHARD BECK

DESPITE THE GROWING prominence of the novel, the short story, the drama, and the essay in modern Icelandic literature, lyric poetry continues to be a favorite form of expression in the land of the skalds. As evidence of that fact one could easily list a score of uncommonly gifted lyric poets, representing the older, the middle-aged, and the younger generation, now writing in Icelandic.

EINAR BENEDIKTSSON, the dean of that group and generally considered the most outstanding Icelandic poet of the day, was seventy-five years old on October 31. He can look back upon a rich and eventful career. A lawyer by profession, he has been a practising attorney, a district judge, and a journalist, besides interesting himself in various business enterprises and politics. Much of his time was until recent years spent outside Iceland, and he has travelled extensively. Some years ago he paid a visit to his countrymen in America.

Without minimizing the value of Benediktsson's labors in other fields, it is safe to assert that his lasting achievement is in the realm of literature. He is the author of five highly significant volumes of poetry, published between 1897 and 1930; the first three of these, after being out of print for several years, appeared in a second edition in 1935. Included among the poems are several short stories, essays, and sketches, which clearly reveal the poet as a master of prose as well. He has also rendered effectively into Icelandic such masterpieces as Poe's "The Raven" and Gray's "Elegy in a Country Churchyard." His translation of Ibsen's *Peer Gynt*, which already has appeared in two

editions, is on the whole a brilliant piece of work, remarkable for the reproduction of the thought and the spirit of the original no less than for its metrical excellence.

Benediktsson is profoundly national in the best sense of the word; he is deeply conscious of his kinship to the native soil, and delights in writing on Icelandic themes. A rare painter in words, he has pictured the impressive Icelandic scenery in its varied seasonal garbs, affectionately and memorably. One of his classic nature poems, "Nordurljós" (Northern Lights), in an English translation by Mrs. Jakobina Johnson, was published in the *REVIEW*, January 1931.

Elsewhere he finds inspiration in the history of his country or visualizes its future greatness. Striking and penetrating is his portrayal of many of its intellectual leaders down through the years. In other patriotic poems of his the keynote is vigorous criticism of existing social conditions and a ringing challenge to action. The poet's love of Iceland and the Icelandic heritage, together with his deep-rooted faith in the future and the mission of his people, are ever a strong under-current in his poetry, and not infrequently its main content.

National as Benediktsson is, he is no less a full-blooded cosmopolitan, and he has enriched Icelandic literature with numerous poems, unusual both in theme and depth, based on his experiences and observations in foreign lands. He describes graphically and with penetrating insight an evening in Rome, with the Tiber flowing leisurely to the sea, "Slowly like the march of time"; a storm on Lake Trasimeno under a moon "pale as the face of

Hastrubal"; the Cathedral of Milan where "the echo of silent prayers lingers in the chancel." Vividly and profoundly he pictures St. Helena and the fate of Napoleon. The poet walks the banks of the Thames and the Seine, and paints unforgettable pictures of life in London and Paris. In eight lines, entitled "By the Zuydersee," Holland is masterfully portrayed. The gigantic machines of our day, in fact the machine age itself, are described with telling force in a poem about the factories in Newcastle-on-Tyne.

The descriptive element is therefore clearly fundamental in Benediktsson's poetry; the majority of his poems are nature-poems in one form or another. This is often true even of his philosophical poems, where he wrestles with the deepest problems facing the mind of man, the ultimate meaning and goal of human life and the mysteries of the universe. Conceived on a grand scale and permeated by the author's monistic and pantheistic view of life—with a strong mystic strain—his philosophical poems are undeniably at times obscure; their condensed

thought demands careful reading and reflection, but the patient reader is generally rewarded with a generous glimpse of the poet's great visions and far-flung vistas.

Notable especially for their descriptive and intellectual quality, Benediktsson's poems are also characterized by originality in style, abounding especially in striking and varied similes. The poet's great faith in the expressiveness of his native tongue, which he has eulogized in several poems, is amply justified by the rich and robust language of his poetry, matching the flight of his fertile imagination and penetrating insight.

"I wished that every life which serves you, my country, should be lifted to a higher vision, transforming the people's dreams into deeds," wrote Einar Benediktsson in one of his great poems twenty-five years ago. Like Ibsen he has been engaged in teaching his people to think great thoughts, and the flame of high ideals will continue to burn brightly in his poems for generations to come.

Rain

BY EINAR BENEDIKTSSON

Translated from the Icelandic by WATSON KIRKCONNELL

WHO KNOWS, when raindrops are descending,
Which thirsty seed will highest grow?
Who knows, when Sabbath knees are bending,
Where God will greatest grace bestow?

Since it shall rain alike on all,
On ploughland as on stony ground—
Shall any tear unnoticed fall?
Shall any lost sheep not be found?

Who knows what status God has given—
Who here on earth is small, who great?
Each grass-blade feels the growth of heaven,
Each raindrop shares the ocean's fate.

Professor Kirkconnell, in his volume The North American Book of Icelandic Verse, from which this poem is reprinted, calls Einar Benediktsson "easily the most eminent Icelandic poet, profound in thought and rich in language."

A Song of Poland, 1839

BY CARSTEN HAUCH

Translated from the Danish by CHARLES WHARTON STORK

WHEREFORE do the Vistula's waters roll in anguish to the land,
Like a hero's bosom shattered on a wild and hostile strand?
Wherefore do the dark waves murmur with a deep and mournful sigh,
Like the last breath of a charger in his dying agony?

Slowly wind the Vistula's waters under Cracow's castled steep,
Where a band of patriots gathered round the foeman's dungeon keep.
Sword and homely scythe were gleaming through the war-clouds of the fray;
Not a warrior, home returning, told the story of the day.

Hence it is the river's bosom breathes a sigh with every breath,
And its wavelets chant a requiem sullen as a dream of death.
Hence it is that field and meadow and the willows by the shore
Join in grief, and Poland's daughters smile their happy smiles no more.

Over cradles now they lean them, and their cheeks with tears are wet,
Singing lullabies of sorrow, that their loved ones may forget.
But they change to hymns of battle, when the mists of morning break,
And to songs of ancient glory Poland's little ones awake.

Scandinavian literature contains many references to the tragic fate of Poland. Most famous is Hauch's "A Song of Poland" from his novel A Polish Family. It was written just a hundred years ago, and has been often reprinted in anthologies and school readers.

Carsten Hauch was born and grew up in Norway, but spent most of his life in Denmark. Beginning his career as a scientist, he afterwards became a lecturer on literature, besides writing poems, tragedies, and novels. He died in 1872.

The Sweden-America Foundation

BY ADELE HEILBORN

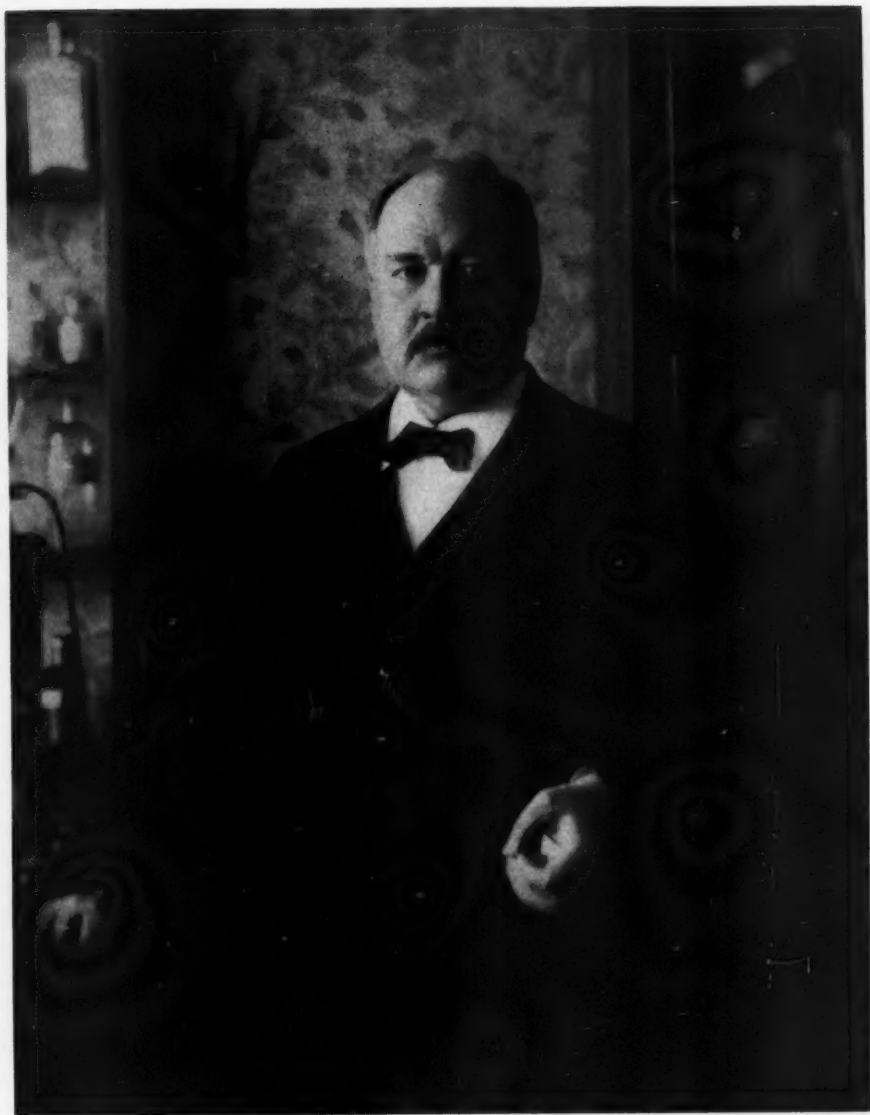
AFTER THE WORLD WAR there was a general desire to create a better understanding between Sweden and the United States in various fields, scientific and cultural as well as practical. It was felt that Sweden should have new means of developing the friendship with the United States which was so highly desired. Realizing the importance of unofficial as well as official relations, a number of responsible Swedish citizens constituted Sverige-Amerika Stiftelsen (The Sweden-America Foundation) on June 2, 1919. It was the purpose of Sverige-Amerika Stiftelsen to try to correct any misunderstanding that might have arisen and to create good will and sympathy between the two countries by exchanging students and lecturers and in various other ways.

The first suggestion for a popular organization to interpret the good will of Sweden to Americans had been made as early as 1913, when Dr. Henry Goddard Leach, Secretary of The American-Scandinavian Foundation of the U.S.A., visited Sweden to consult with the government commission appointed in that year by the Swedish Foreign Minister to represent the Foundation in Sweden. That committee—"The American-Scandinavian Foundation's Swedish Committee"—of which the late Antiquarian of the Realm Professor Oscar Montelius was chairman, administered from 1913 to 1919 the appointment of two Fellows annually sent from Sweden to the United States with stipends given by the American-Scandinavian Foundation. For six years there was much discussion in both countries proposing to supplement this official cultural relationship by a large popular organization. In 1916, when Mr. Jonas

Folcker visited the United States, he continued these discussions, as did Dr. Hjalmar Lundbohm and others. In 1918, Mr. Folcker and the late Dr. Helmer Key took up the matter with Mr. N. P. Mathiasson, who succeeded in interesting the American Minister, the Honorable Ira Nelson Morris, and other influential persons, in the matter. Early in 1919 Mr. Mathiasson had secured the signatures of call for organization from leading representatives of all occupations in Sweden.

About that time the late Mr. Axel Robert Nordvall, Swedish Trade Commissioner to the United States, proposed to Dr. Leach that the American-Scandinavian Foundation solicit funds for the exchange of twenty students annually, ten each way, between the United States and Sweden. In a short time funds for these fellowships were obtained by Mr. Nordvall and Dr. Leach, ten being subscribed by Americans and ten by Swedes annually for a period of five years.

Dr. Leach again visited Sweden in the spring of 1919. After many hearings, on June 2, 1919, a general meeting convened in Stockholm at which the Sweden-America Foundation was constituted. On this occasion the American-Scandinavian Foundation handed over to the Sweden-America Foundation the administration of the new funds for fellowships on the Swedish side, and they were formally accepted. Professor Montelius, chairman of the Swedish government commission of the American-Scandinavian Foundation, acquiesced in this arrangement and subsequently handed the resignation of that commission to the Foreign Minister. Several members of the commission were elected to the Board of Sweden-America



Professor Svante Arrhenius

Foundation. Thus the new popular body absorbed the old official committee. Dr. Leach offered to the new Foundation the cooperation of the American-Scandinavian Foundation in New York. The offer was accepted gratefully and, during the past twenty years, has resulted in great benefit and satisfaction to Stiftelsen.

As a result of these negotiations, Stiftelsen had at its disposal, when constituted, ten fellowships a year for five years to be granted to Swedish students. It had also a sister organization in New York well able to assist the students in their studies in the United States and to obtain for Stiftelsen many American university

fellowships and facilities for Swedes studying in the United States. It had also the pleasant task of arranging studies and contacts for the ten Americans sent to Sweden each year by the American-Scandinavian Foundation. This mutual assistance to Fellows is of greatest value for our activities, and places our Fellows in an enviable position compared to fellows of other organizations who do

not enjoy the benefit of an office in the United States.

Stiftelsen's fellowships began with the above mentioned fifty during the first five years, but continued with no less success during the years to follow. In 1939, the twentieth year of Stiftelsen's existence, \$20,000 in fellowships was awarded to 21 Fellows for study in the United States. Two hundred and nine fellowships of this kind have been granted during the past twenty years, most of them amounting to \$1,000.

The Industrial Fellowships, another type of fellowship, financed by American industries, banks, and institutions, were introduced in 1925 through the initiative of Mr. James Creese, then Secretary of



Archbishop Söderblom

the American-Scandinavian Foundation. One hundred of these industrial fellowships were granted to Swedes until unemployment in the United States made it impossible to continue them. During 1939 Stiftelsen has had the great satisfaction of seeing two industrial fellowships granted to Swedes, the first since 1931.

Thanks to the American-Scandinavian Foundation, a number

of Swedish students have been granted American university scholarships for study in the United States, most of them including food and lodging.

In 1936 a third type of scholarship—the Exchange Scholarships—was started upon the initiative of Dr. G. H. Gruening of DePauw University. This means that Swedish students may enjoy a year in an American university in exchange for a year in Sweden for an American student. Six such exchanges have been arranged.

The value of all these four types of stipends during the past twenty years is estimated at about \$375,000. This sum has been advanced to students and does not include the cost of administration.

The exchange of students is one of the chief aims of the Sweden-America Foundation, and the results of the past twenty-years must satisfy the highest expectations of the charter members.

Granting stipends of various kinds is not the only manner in which Stiftelsen has sought to fulfill its mission. Stiftelsen took the initiative in the establishment in 1920 of the successful American-Swedish News Exchange in New York and in providing direct radio connections between Sweden and America. Together with the American-Scandinavian Foundation it brought to Stockholm in 1930 the first historical exhibition of American art ever shown in Europe. It was responsible for the American art industry exhibition in Gothenburg in 1930 and for the Swedish exhibition of architecture in New York in 1931. Stiftelsen has also furnished slides and lecture material for American universities and lecturers. The Board of Stiftelsen planned certain details for the Tercentenary Exhibition of Art in 1938, which toured the United States.

Stiftelsen has also planned the studies here of visiting Americans, arranged contacts for them with their Swedish colleagues, and been of general assistance to them during their stay in Sweden. It has arranged lectures at Swedish universities for several distinguished American educators.

In 1937 Stiftelsen took the initiative in organizing a committee for lectures by Swedes in the United States, with Consul General Olof H. Lamm as Chairman. In 1938 we sent out ten Tercentenary Lecturers. This committee has already made arrangements for Swedish scientists in perpetuity to lecture in America under the auspices of the Foundation in New York.

Stiftelsen's fellowships are chiefly maintained by annual subscriptions of \$1,000 each from private persons, industries, banks, and other concerns. For its administration Stiftelsen depends on a

number of annual contributions of 500 kronor as well as membership fees. In addition to these annual subscriptions Stiftelsen has been endowed with three funds of 100,000 kronor each, the income from which is used to award fellowships. The first of these funds was presented by the painter, the late Anders Zorn, soon after the organization of Stiftelsen, on August 25, 1919. The second fund, Aseafonden, was presented by the Swedish General Electric Company at its seventy-fifth anniversary in March 1933. The third fund has recently been donated by the Swedish Consumer Cooperative Association, Kooperativa Förbundet, in 1939. One-fifth of the income of the Zorn Fund and one-tenth of the income of the Asea Fund is annually added to the endowment.

During the past twenty years Sverige-Amerika Stiftelsen has had only three



*American Swedish News Exchange
J. Sigfrid Edström*

presidents, Professor Svante Arrhenius from 1919-1927; Archbishop Nathan Söderblom from 1928-1931; and Mr. J. Sigfrid Edström from 1931. During the same period four secretaries have served, Dr. Karl Gustav Dernby from 1919-1920; Mr. E. E. Ekstrand from 1920-1922; Miss Eva Fröberg from 1922-1938; and Mrs. Adèle Heilborn from 1938.

In 1932, H.R.H. the Crown Prince of Sweden accepted the post of Honorary President of Stiftelsen. This high protection has been of the greatest value to Stiftelsen, especially as the Crown Prince, during these years, as well as earlier, has taken an active interest in Stiftelsen's work and has presided at least once a year at meetings of the Board.

Among those who have contributed to the good results of Stiftelsen's activities, mention must be made of Mr. Axel Robert Nordvall, for many years Vice President of Stiftelsen. The many years of friendship and assistance to Stiftelsen on the part of Dr. Henry Goddard Leach and his interest in its aims and activities is greatly appreciated and valued by all. As to Stiftelsen's charter member and President since 1931, Mr. J. Sigfrid Edström, the sentiment of members and Fellows is expressed in the words of the Crown Prince of Sweden, Honorary President: "I wish to thank our popular President for his words, but most of all because he

has represented Sverige-Amerika Stiftelsen during so many years in such a brilliant manner and for his valuable and successful work in developing the institution of fellowships. . . . Especially during the past year he has personally worked for this aim in a splendid way. I can make this statement because I have closely followed his efforts. . . . He has done us services, and our country also, and it is a pleasure for me to be able to make this statement and to extend to him our warm and heartfelt gratitude. The relations made in this way between Sweden and the United States will, I believe, be of very great importance."

In conclusion I quote the words of Stiftelsen's Honorary President at the celebration of Stiftelsen's twentieth anniversary: "The statements of former Fellows here today fully confirm the need of an organization with fellowships, which from the very beginning was characteristic of Sverige-Amerika Stiftelsen, and I, at least, am convinced that Stiftelsen has done much, not only for the improvement of relations between Sweden and the United States, but also for the spreading of knowledge here in this country of conditions on the other side of the Atlantic, which is of great importance to us and will be of even greater importance as time goes on."



International News Photos

The Four Rulers at Stockholm. From Left to Right: President Kallio, King Haakon, King Gustaf, and King Christian

The Northern Front

KING GUSTAF OF SWEDEN has once more taken the initiative in calling the rulers of the Northern States together to confer on their common danger and their common welfare, at the same time giving the world a tangible demonstration of the friendly solidarity that animates them. Inevitably our thoughts go back to December 1914, when King Gustaf called the meeting of the Kings at Malmö which became so important in the history of the North.

On October 18 the two royal brothers, King Christian of Denmark and Iceland, and King Haakon of Norway, met the venerable Swedish monarch at Stockholm. But this year a fourth ruler shared their conclave. Twenty-five years ago Finland was still under Russian dominion. This year President Kyosto Kallio represented free Finland and became indeed the central figure of the meeting. For it was the threat to Finland, the dread that the bear's paw would again descend on that brave country, which lent particular solemnity to the pledges exchanged at Stockholm.

A few days before the meeting, on October 12, the ministers of Denmark, Norway, and Sweden to Moscow had, on behalf of their Governments, expressed to the Soviet Government the hope that nothing would take place which would prevent Finland from preserving her neutrality in cooperation with the other Northern countries, and the wish that the negotiations being carried on might serve to strengthen the good relations between Finland and the Soviet Union. At the same time Minister Steinhardt, on behalf of President Roosevelt, expressed to the Soviet Government the hope that nothing would happen to disturb the peaceful relations between the Soviet Union and Finland.

King Gustaf's invitation to the meeting roused enthusiasm in all the countries, and everywhere people assembled to wish their departing rulers godspeed. King Christian received from the Icelandic Prime Minister Hermann Jónasson the assurance that the people of Iceland followed him with their best wishes. With the rulers went their Foreign Ministers, P. Munch for Denmark, Halvdan Koht for Norway, and Eljas Erkko for Finland. They were met by the Foreign Minister of Sweden, Richard Sandler.

The spirit in which the Northern nations are facing the grave situation was manifested at the divine service in Storkyrkan, the historic church of the Swedish realm. There, in the evening of the first day of conference, Archbishop Eidem officiated at a brief service, where the four rulers, their foreign ministers, most of the members of the Swedish royal family, as well as Cabinet and Riksdag members, were present. Prayers were offered up for peace. Simultaneously there were services held in Copenhagen, Oslo, and Åbo.

After the state dinner in the royal palace, the rulers stepped out on the balcony overlooking Gustaf Adolf's Torg, where it is estimated that not less than a hundred thousand people were assembled. A choir of eight hundred voices sang the national anthems of the four nations, and the crowd joined in. At last some one took up the great battle hymn of Luther, "A Mighty Fortress in our God." Still the crowd lingered in the bitter cold night. At last there were cries of "Kallio, Kallio!" and when the Finnish President appeared, an outburst of sympathy and homage rose to greet him.

The setting of the occasion was extremely simple. There was nothing of the pomp displayed, for instance, on King Gustaf's eightieth birthday. All the rulers wore civilian clothes, and there were no uniforms visible anywhere, no hint of any military display. With the exception of the massed flags of five nations—Iceland too having its own flag—there were no decorations. The impressiveness lay in the

spontaneous outburst of feeling and the consciousness that, back of those present, there was the vast radio audience, extending from the northern wilds of Karelia to Denmark's southern islands, and to the remote farms of Iceland.

The result of the conference was given out in a communiqué reaffirming the resolve of the four governments to preserve their neutrality in close cooperation with one another. They demanded that this neutrality be respected by all. They were also unanimous in declaring that in this, as in the last war, friendly and confidential relations were to be maintained no matter how long the war should go on or what forms it should take. It was agreed to continue cooperation within the Oslo Group and with other neutral States in order to safeguard common interests. Telegraphic messages of sympathy were received from American neutral republics, including the United States, and from the King of Belgium.

On the second day of the conference the four rulers addressed the Northern nations on the radio. King Gustaf spoke first, and said:

Greetings to the peoples of the North.

I am speaking from the palace of Stockholm where the Northern nations have been in conference yesterday and today. My invitation to the meeting that is now ended was a duty which I felt I had to fulfill. The welfare of Sweden and my warm interest in the welfare of the brother nations, shared I know by the entire Swedish people, led me to do so. Ready and willing responses came from the King of Denmark and Iceland, the King of Norway, and the President of Finland. Our deliberations have confirmed the agreement among the Governments of the Northern nations. We regard it as a vital asset that each and every one of our countries can, in complete independence, pursue the well-tried policy of impartial neutrality to which all the Northern States have subscribed.

We deeply appreciate the warm-hearted greetings which were sent to our meeting by the heads of North and South American States.

We have already learned that the conduct of the war grievously affects the interests of neutrals. And in this respect similar serious difficulties have arisen for all the States usually known as the Oslo Group. In upholding our neutrality, we rely on the mutual support and cooperation of all the States who have the same neutrality policy as our own. We have now discussed these difficulties arising out of the war in order to find how they can best be met. In harmony we came together, and in harmony we part in order to continue, each in our own place, our common endeavor with the full support of the peoples of the North.

I am convinced that the peoples of the North are filled with a common desire to live in peace with all others. They are also inspired by a common will to live as free nations. It is therefore my fervent wish that no one of the Northern nations shall be violated in its full right to secure its peaceful existence in freedom. At the same time, it is my fondest hope that they may be allowed to contribute to the restoration of peace and the smoothing out of the disagreements that at present divide the belligerents. For peace and security are what all peoples are longing for.

President Kallio's speech was in Finnish and was translated into Swedish by Foreign Minister Erkko. He spoke as follows:

Inasmuch as His Majesty the King of Sweden has invited the Kings of the neighboring countries Denmark and Norway, and the President of the Republic of Finland, to deliberations on how the peace-loving nations of the North as neutral States can best protect the welfare of their people now while the war between European Powers is violently disturbing the ordinary intercourse of nations, we in Finland feel especially grateful because the youngest of the Northern States has been included in the invitation to this historic conference.

Our people are grateful for the diplomatic support which the Governments of the North have given us.

This proof of Northern solidarity has not stopped at words, but has found expression also in action. At every step the representatives of Finland here in Stockholm have felt that the entire North regards its fate as one with that of Finland, while a state of war exists among the Powers of Europe, and Finland's neighbor in the East has made proposals for the solution of very grave problems.

On behalf of my people I thank from my heart our friends for all the assistance and the sympathy they have shown us.

Trusting in God and in their righteous cause, the peace-loving people of Finland will stand together in defending their independence and the heritage from their fathers. For ourselves, we desire nothing but to live in peace on our own land.

We shall hope as long as possible that our powerful neighbor will respect the peaceful pacts we have made with him. These contain explicit rulings that any possible disagreements shall be settled by peaceful means. Finland on her part is ready to keep her pledges.

King Christian spoke briefly, saying:

I send a greeting to the people of Denmark and Iceland from Stockholm. Our conference has built on the foundation laid at Malmö in 1914 for the continuance of deliberations regarding our common interests. Now as then, the Northern peoples approach more closely to one another in consideration of difficulties that meet them. May these meetings prove fruitful for the future of the North, and may they be a worthy example to other nations.

King Haakon spoke last. He said:

From the meeting of the Northern rulers in the palace of Stockholm I send a greeting to my own people and at the same time to all the peoples of the North. In the trying times which the world has experienced in the last few years and is still experiencing, we all feel more strongly, more fervently than ever what a treasure we possess in our national freedom and our sound democratic government.

We wish that all other peoples in the world might win the same liberty and independence, and we hope that the struggle and strife round about us may be followed by peaceful collaboration in which every people shall have the opportunity freely to develop its special gifts.

While war is raging in distant lands and in lands that are close to us both geographically and culturally, we feel more strongly than ever before what it means to us that we have faithful friends by our side. Because of the friendship and collaboration, moral and material, which exists among our five nations, we are able in this

hour to have faith in the future and to trust that together we shall be able to meet all difficulties courageously.

I thank King Gustaf because he has invited me to this peace meeting in a time of war, and I am happy in that I and the Foreign Minister of Norway have once more had an opportunity to discuss important problems with the other Foreign Ministers.

I am convinced that our cooperation with the other Northern peoples in the interest of peace has been strengthened and intensified by this occasion.

The Northern Nations and the War

BY EDVARD HAMBRO

THE SCANDINAVIAN COUNTRIES have prided themselves on being good citizens in the world community of nations. They have done their part in work for the common good of all. They have, as it were, always been on the side of the angels. In view of this, it may seem strange that they have, in the last few years, so consistently fought for their neutrality. Indeed it may be said that the negative attitude of the smaller democracies in Europe has contributed to the collapse of a system of collective securities.

However, the reason for this is evident. The statesmen as well as the intelligent public in the Northern States have understood that the great Powers do not always fight for ideals. The present line-up in Europe shows clearly enough how little the realities of political life have to do with ideological slogans.

The States of the North do not wish to jeopardize their economic interests, the blood of their youth, or possibly even their independence and their very existence in a mad struggle for power. They do not wish to be pawns in the hazardous game of great politics. They feel also that they have a certain duty to remain neutral. They feel that they have a task to fulfill in Europe and the world. They have developed a fine tradition of freedom and democracy. Not only the high standard of material well-being but even more the high level of educational and cultural ideals which they uphold are of importance for the future.

The nations of the North feel it their duty to localize the war as much as possible, to keep one sane spot in the world where hatred and war psychosis cannot thrive. In this way they can help to pave the way between the madness of today and a better future. This is the ethical justification for their neutrality.

Mr. Hambro is lecturing in this country under the auspices of the American-Scandinavian Foundation, as told in the Foundation Notes.

THE QUARTER'S HISTORY



NORWAY

NORWAY WAS NOT CAUGHT NAPPING when the European war broke out. The Government had taken precautionary steps months before. Enough grain had been imported to satisfy the needs of Norway for almost two years; there was sugar and coffee on hand for seven months, and jittery nerves would not lack the stimulus of tobacco for a full year. Three days before Great Britain and France declared war on Germany, the foreign ministers of Scandinavia and Finland had met in Oslo to discuss the crisis. A joint communiqué was issued, stressing the determination of the four Northern countries to uphold their neutrality and their traditional right to carry on commercial relations with all States.

King Haakon issued a proclamation of neutrality on September 2, and the Storting was summoned for an emergency session. On the very first day of war the Norwegian freighter *Knute Nelson* picked up some eight hundred survivors from the *Athenia*, a British passenger liner which was torpedoed two hundred miles off the northwestern coast of Scotland.

The Department of Commerce issued a decree governing the sale of flour, coffee, and sugar. Until further notice, these import products would be sold on a ration basis; every person would be entitled to 350 grams sugar and 100 grams coffee per week; flour would be rationed on a quota of 20 pounds per person a month. Private consumption of gasoline was temporarily forbidden, but this edict was lifted in the latter part of October on a trial basis. Coal was also included in the rationed articles list. A general embargo against exports was declared, but it is

possible to maintain export, through licenses, in some of the principal lines, such as herring and other fish, canned goods, metals, and so on.

The note circulation reached 505,000,000 kroner, which is a new record. The Bank of Norway, desiring to maintain the price level as stable as possible, discontinued the basing of the foreign exchange on sterling; the sterling rate was set down from 19.90 to 18.80, and subsequently it decreased further. For the time being the krone is kept linked to the United States dollar, which is quoted at 4.40. In a statement from the Bank of Norway it was said that Norway, financially, was better equipped than ever to meet difficult times, and that the country had faced the crisis with a composure which compared favorably with the conditions of 1914.

TWO NEW CABINET POSTS were created by royal decree. The Prime Minister, who heretofore had been in charge of the Labor Department, was relieved of this duty in order to give his entire time to his work as Premier; and a new Department of Supply was organized.

Unable to obtain its usual import of coal from England, Norwegian industry was seriously handicapped for lack of fuel. Norway started to import coal from the United States for the first time since the General Strike in England in 1921. The great electrical power plants were taxed to the limit; and many public buildings installed electric heating plants, among them several churches.

In the first excitement of the war the Government decided to impose obligatory cultivation of new land on the farmers. This decree was rescinded, however, as it soon became apparent that the farmers voluntarily would break as much new ground as possible.

The first war crisis expansion of the budget was passed on September 13 when the Storting appropriated 40,000,000 kroner for the national defense. This amount was further increased by 55,000,000 kroner on October 26 for new equipment and supplies for national defense. The Government, which already had placed an order for twelve American Curtis-Hawk high speed planes, decided to raise the number to twenty-four, all to be delivered this winter.

THE SAFETY OF NORWAY'S MAGNIFICENT MERCHANT MARINE gave great concern. The ravages upon the fleet during the war of 1914-18, when more than eight hundred ships were lost, were fresh in the memory of the people. Immediately upon the outbreak of hostilities, the merchant marine was placed under the control of the admiralty; no ship could leave any port without its consent. Insurance rates soared, and new war time tariffs were put into effect, increasing the monthly wages of seamen as much as two hundred percent. The demand for Norwegian bottoms increased greatly, and Prime Minister Johan Nygaardsvold stated that he felt sure Norway could give valuable assistance to the other Northern countries in carrying supplies to them during the war. A boom in shipping stocks sent the quotations on steamship company shares up some fifty percent; but the Norwegian Shipowners' Association warned against this "war baby boom," and subsequently the fever abated.

SIXTEEN LIVES WERE LOST when the freighter *Ronda* of Bergen was exploded by a mine in the North Sea on September 13, the first casualty of Norwegian shipping. The ship carried seven passengers, five of whom were rescued after drifting for two and a half days in an open dinghy. The captain and his wife went down with the *Ronda*. On October

16 word reached Norway that the small steamer *Gressholm* had hit a floating mine in the North Sea. Three members of the crew were killed.

FACING THE SEA WITH A GREAT COASTLINE, neutral Norway was sure to witness some of the battles of the sea between German bombers and British cruisers and destroyers. On September 25 heavy gunfire was heard off the west coast by residents of several small islands near Bergen. Observers caught glimpses of a big two-funneled ship, presumably a battleship, and other craft. The firing was said to have lasted all day. For the second time in two weeks German bombers roared out over the North Sea on October 9 and repeatedly attacked a squadron of British battleships patrolling the northeastern areas of the North Sea. Late that day a German plane, heavily damaged but with its crew of four safe, made an emergency landing at Egersund. The Germans were interned by the Norwegian authorities. Nerves were still tingling when strange flashes and a burning ship were observed at dusk on October 15 in the Skagerrak, off Kristiansand. The Norwegian admiralty declined to offer an explanation of the incident, but seafarers expressed belief that part of the British squadron believed to have been in action north of Bergen three days earlier was involved, and was following up German ships.

THE SPY SCARE flourished as the war continued. The Government issued a provisional decree forbidding all aliens to enter certain parts of the Kingdom, particularly docks and wharves. A few arrests were made. Following the announcement of Soviet Russia's demands on Finland, Norway ordered troops to her Finnish border in the far North. Foreign planes of unspecified nationality were reported to have made repeated flights over Finmark, the extreme northeast tip of

Norway adjoining Finland. Plans for a possible evacuation of 150,000 citizens of Oslo were completed in the middle of October. If the capital is raided, these 150,000 people will rapidly assemble at seventy given spots whence the exodus will start.

A request from Soviet Russia for Norwegian ships to carry wood products from Russian ports to England, was turned down by the Norwegian Shipowners' Association; the reason given was that it was too late in the season; besides, Norwegian tonnage was in great demand, leaving very few ships available.

INTERNATIONAL COMPLICATIONS, in which Norway became involved, arose out of the seizure of the American freighter *City of Flint*. A German prize crew sailed her in to the Norwegian Arctic port Tromsø, asking for leave to take in fuel and water. This was granted by the Norwegian authorities. It then appeared that the boat had on board, besides the German prize crew and its own American crew of forty-two, some British citizens who had been taken off one or more British ships sunk by the Germans. These Britishers were deposited at Tromsø.

The *City of Flint* left Tromsø on October 21 and proceeded southward, but on November 3 the German commander landed her at Haugesund over the protest of the Norwegian Government. His pretext was that he had a sick man on board, but a Norwegian doctor who went on board reported that the man was only slightly wounded in the leg, and there was no valid reason for landing.

According to the Hague agreement of 1907, a neutral power under such circumstances is bound to free the prize. Acting under this rule, the Norwegian authorities took the *City of Flint* from the hands of the German commander and interned his crew. The freighter was then turned over to her own American crew and left Haugesund under command of her own

captain. It is thought in some quarters that the German Government ordered the landing at Haugesund in order to get out of complications with the United States. At any rate, the Nazis went through the form of protesting to Norway, but Foreign Minister Koht replied, pointing out that his Government had acted according to international law.



DENMARK

THE PROTECTION OF DANISH CITIZENS and their property from attack was the first care of the Danish Government after war had been declared. The precautions taken are comparable to those of England. Plans have been made for the evacuation of 180,000 people from Copenhagen, particularly from the congested quarters in the inner city. Special attention will be paid to families with children, and the plan is to move them by households, not through the schools as in England. The great majority will be moved to places within a radius of twenty kilometers from Copenhagen, but old people who are past the working age will be settled in the provinces, and others who have country places have been requested to remain in them.

Government offices are being protected by sandbags, and the employees as well as officials, cabinet ministers, and Rigsdag members have been provided with gas masks. Trenches have been dug along the tracks of the street railways in Copenhagen similar to those in the parks of London, and the employees have orders to shut off the current and stop all traffic when the signal is given. The treasures housed in the National Museum, such as the *lurs*, the costumes from the Bronze Age and from Greenland, and other irreplaceable things (many of them familiar to our readers from pictures in the RE-

VIEW) have been boxed and hidden in places known only to a very few functionaries of the Museum. The same care has been taken of the most precious manuscripts in the Royal Library and the University Library, such as the hand-written books of medieval ballads and the Icelandic sagas.

THESE PRECAUTIONS ARE NOT SO MUCH for the eventuality that Denmark may be dragged into the war, but rather because there is danger of violation either by accident or in the heat of battle. A very serious accident occurred at the beginning of the war when a British flyer threw bombs into Esbjerg, believing he was over water and wishing to lighten his plane. Four or five bombs were thrown. One woman was killed outright, several people were injured, and some buildings were wrecked. People were terror-stricken and fled the city by thousands, but when nothing more happened they soon returned and resumed their normal life. Many painted huge Danish flags and inscriptions saying "This is Denmark" on the roofs of their houses. About a thousand people attended the funeral of the victim of the raid. Edle Hansen; wreaths and expressions of sympathy were received from the British Government and from the King and Queen of Denmark.

About a week after the bombing at Esbjerg two German planes, returning from a bombing attack on British war ships in the North Sea, were forced down on Danish territory, one on the island of Fanö outside of Esbjerg and the other at Nyminde Gab a little farther north on the coast. A third came in from Little Belt and flew along the Aabenraa Fjord where it was driven off by Danish aircraft guns, in accordance with the declaration of the Danish Government that any trespassing planes of the belligerents would be treated as enemies.

THE TORPEDOING OF THE DANISH FREIGHTER *Vendia* under circumstances of unusual brutality gave Denmark her first real taste of war. The *Vendia* was in ballast on her way to Great Britain for coal. She was flying the Danish flag. The skipper, Captain P. Lund, testified that he stopped instantly upon sighting the U-boat, although he could see no signals. As soon as the U-boat was within hailing distance, he called out in German offering to row across and come on board. The answer was several shots followed by a torpedo which blew the stern of the *Vendia* to bits. Captain Lund said the torpedo seemed to have been aimed as if on purpose to make it impossible for the crew to escape. Eleven men were lost, he thought as a result of the explosion rather than by drowning. The six survivors managed to keep afloat until the U-boat, which at first had steamed away, returned after about forty-five minutes and picked them up.

The commander of the U-boat gave as his excuse first that he supposed the *Vendia* to be carrying contraband, secondly that she did not stop, and thirdly that he was afraid she was going to ram the U-boat. This, Captain Lund said, would have been impossible for the simple reason that the U-boat was astern of his ship—even if it had not been contrary to the practice and principles of the Danish merchant marine. The Danish Government protested to Germany, but so far as known, no satisfaction was obtained. The German authorities upheld the U-boat commander.

About the same time four Danish boats were captured by the Germans and hauled into German ports to be searched. Three of them were carrying agricultural products to England. By virtue of the non-aggression pact between Denmark and Germany, the Danes had expected to be able to keep up their export of food to England, but the Germans have declared that they cannot permit it, since the Brit-

ish blockade of Germany is contrary to international law, and the Germans will therefore retaliate by stopping all ships carrying food to England wherever they find them.

THE FISHING BOATS which at this time of year usually go out from Esbjerg in great numbers have been hindered in their work because all the best fishing grounds in the North Sea have been converted by the belligerents into mine fields. The boats have had to ply their fishing either within the three mile limit or go all the way up to Skagen. The steamship line from Esbjerg to Harwich in England was stopped immediately when war was declared, and other routes have been much curtailed.

The most drastic rationing has been that of fuel of all kinds. The number of trains on the State railways has been diminished by three hundred a day. All private automobiles were at first stopped, 75,000 of them in Copenhagen alone, but after new supplies of benzine had been received from abroad, dispensations were given many car owners. In the matter of food Denmark is fairly self-sufficient, although there has been some rationing, the most important being sugar. The amount of cash that can be drawn out of bank deposits has also been restricted. In general, the crisis regulations are very much the same as those in the last war, but Denmark is now much better prepared to meet the emergency than she was in 1914.

THE DEATH PENALTY has long since been abolished in all the Scandinavian countries, but occasionally in the case of a particularly bestial crime the demand is made that it should be restored. Such a crime was the rape and murder of a six-year-old girl by a young man in Copenhagen. The disappearance of little Gurli roused almost the whole population to assist the police in combing the city for

traces of her. Her dismembered body was found in a sack under the bed-clothes in the apartment where the murderer lived with his mother. The murderer himself was found in a near-by apartment keeping watch over another little girl whose mother did not dare to leave her alone having heard of Gurli's disappearance!

There exists an organization for the restoration of the death penalty, and in 1930, after a similar crime had aroused the country, a petition signed by 230,000 people was sent in to the Minister of Justice who, however, did not do anything about it. Among those who have written to the papers urging the death penalty for crimes against children and old people are the authors Kaj Munk and Thit Jensen. The latter declared that, when she was a little girl, she and her friends were never frightened if they met a man on a solitary road—on the contrary, they looked on any human being as a protector. Now, she said, the light punishments and the parole system had increased to an appalling degree the number of sex criminals at large.



SWEDEN, IN COMMON WITH ALL the Scandinavian countries, declared herself neutral immediately after the outbreak of hostilities. She thereby took the same action as in 1914, the only difference being that this time she was joined in her neutrality declaration by the new sister nation, the republic of Finland. Although Sweden for some time has been preparing in both an economic and a military way, the seriousness with which she regarded the international situation was shown most clearly by the fact that she immediately called the Riksdag to an extraordinary session.

In his speech from the throne, King Gustaf expressed his sorrow over the out-

break of the war, "the scope and effects of which cannot be estimated." He also pointed out that Sweden had made her contribution to the cause of peace, since he had joined in the appeal of King Leopold of the Belgians. The King further stressed "the close and faithful understanding which exists between Sweden and her Northern brother peoples," a relation which he pronounced himself as anxious to maintain to the mutual good.

SWEDEN TODAY IS MUCH BETTER PREPARED to protect her neutrality and to maintain her economic life more or less undisturbed than she was in 1914. It is generally agreed by international military experts that the Swedish national defense is remarkably efficient. Although not so large numerically, the army is considered well-drilled, well-manned, and splendidly officered. By means of a series of recent reorganizations it has become more compact and mobile than ever before. It has successively added to its motorized units, and its anti-aircraft artillery is the most modern available. The navy is classed as equally efficient, although small in size. The battleships, or coast defense vessels, of the *Sverige* type, have all been thoroughly modernized in recent years, and the destroyers of the *Ehrenskiöld* type are ships peculiarly well fitted for the defense of the Swedish coast. Even more modern, perhaps, is the air corps, which some time ago was raised to the same level as the army and the navy. In other words, the training school at Ljungbyhed is known as the Royal Air College, having the same rank as the military academy at Karlberg and the naval academy in Stockholm. This branch recently has acquired many ultra-modern bombing, scout, and pursuit planes, some imported, others manufactured in Sweden on license.

As soon as the extraordinary session of the Riksdag opened, a Government proposition was placed before it, requesting an

addition of 193,000,000 kronor to the current budget. This money will mainly be spent for war material and war insurance on State property. In addition, another bill was introduced, asking for an advance appropriation of 330,000,000 kronor for purely defensive measures. In October the Government asked the Riksdag for yet another large sum, 51,000,000 kronor, to be used for the purchase of 102 bombing planes and eleven mine sweepers. A general mobilization, such as that of August 1914, was not ordered, but considerable parts of the land, sea, and air defense were called to the colors for neutrality guard duty. The navy and the coast artillery were the first to come in direct, although friendly, contact with one of the warring nations: early in October, and within a few days of each other, three Polish submarines, the *Zep*, *Rys*, and *Zbig*, steamed into the safe haven of the Stockholm archipelago and were promptly disarmed and their crews interned at Vaxholm.

ON THE ECONOMIC FRONT, Sweden also is in good shape to endure comfortably—at least for some time to come—the restrictions and reductions which a war always imposes upon combatants as well as neutrals. With a store of 400,000 tons of grain on hand, and an estimated surplus of an additional 200,000 tons more from this year's harvest, the matter of Sweden's daily bread is safeguarded for a year and a half or even two years. The Swedish Cooperative Union's weekly magazine, *Vi* (We), in a recent issue showed that the only thing of which Sweden does not have enough is fats, animal as well as vegetable. Even if the butter export were completely stopped, there would still be a discrepancy, since the Swedish margarine production depends to a great extent on imported raw products. Parenthetically, an indication of the good times which Sweden has enjoyed

since the last war is the fact that the annual per capita consumption of fats in Sweden is now twenty kilograms, against ten or eleven kilograms in 1914.

SO FAR AS OTHER FOOD STUFFS ARE CONCERNED, the situation is briefly this: there is plenty of potatoes, apples, beet and wood sugar, pork and beef, milk and cheese, eggs, and yeast. On the other hand, dried fruit, salt, coffee, tea, cocoa, and rice must be imported. Of materials other than food stuffs there is a surplus of matches, but a scarcity may develop in sewing thread, soap, and washing powder. One item of tremendous importance is gasoline. Since Sweden has no oil wells, every drop of the precious liquid must come from abroad. The government took immediate steps to safeguard the supplies on hand by issuing restrictions affecting pleasure cars, motor boats, the bus traffic, etc. This scarcity has helped to perfect already existing wood gas generators, with which a growing number of Swedish trucks, and even passenger cars, are now being equipped. They work on charcoal or briquettes, and what they lack in speed they make up in economy. Another product manufactured in Sweden is wood alcohol, which, when mixed with gasoline, results in so-called *lättbentyl*. This, too, will help Sweden to keep the wheels of road transportation turning.

It was easier for Sweden during the first two months of the war to economize and substitute than to import and export. The question of contraband, variously interpreted, became increasingly hard to solve as one Swedish boat after another was sunk by mines or German submarines in the North Sea. Up to the end of October more than 10,000 tons were lost. Trade conferences with Germany and Great Britain were held to obtain some clarity and order in the realms of Swedish export and shipping.

POLITICALLY, Sweden also presents a much more united and tranquil front than in 1914. In response to suggestions that the other major parties be represented in the Social-Democratic Government (in which there also are some Farmers' Party members), Prime Minister Per Albin Hansson conferred with Professor Gösta Bagge, leader of the Conservatives, and Gustaf Andersson of Rasjön, head of the Liberal, or People's Party. These conferences brought about no change, a fact which the people correctly interpreted as a sweeping vote of confidence for the incumbent Cabinet. One vacancy occurred, however. Herman Eriksson, one of the two ministers without portfolio, was appointed head of the newly established National Economy Department. To succeed him was named Gunnar Hägglöf, youthful, brilliant chief of department on the Foreign Office. Last year Mr. Hägglöf accompanied the Swedish royal party to the New Sweden Tercentenary celebration in the United States as private secretary to Crown Prince Gustaf Adolf.

The Nobel Prizes

The 1939 Nobel Prize for Physics has been awarded to a young American scientist, Professor Ernest Orlando Lawrence of the University of California, for his invention and development of the cyclotron, an atom-shattering device, and the results obtained with it, especially in connection with artificially radioactive elements. Dr. Lawrence, who is thirty-eight years old, has been on the faculty of the University of California since 1928. A native of Canton, S.D., of Norwegian descent, he was educated at St. Olaf College, the Universities of South Dakota, Minnesota, and Chicago, and Yale University, where he received his doctor's degree in 1925.

The 1939 Nobel Chemistry Prize has been divided between Professor Adolf Butenandt of Berlin and Professor Leopold Ruzicka of the Swiss Federal In-

stitute of Technology at Zurich for their work on the sex hormones.

The 1938 chemistry prize, withheld last year, was awarded to Professor Richard Kuhn of the Kaiser Wilhelm Institute in Berlin for his medical research at Heidelberg on carotinoids and vitamins.

The 1939 Nobel Prize for Literature has been awarded to the Finnish novelist and short story writer Frans Eemil Sillanpää, long recognized as Finland's greatest living writer of fiction and one of the great novelists of the world. Although he writes only in Finnish, Sillanpää is extremely popular in Sweden both as an author and as a personality. Most of his work has been translated and well translated, although, as he says, "there are so many exquisite subtleties that cannot be translated into prim, matter-of-fact Swedish." A true Finnish nationalist, Sillanpää has nevertheless always been opposed to the narrow chauvinism that seeks to oust the Swedish language from Finland and is passionately devoted to Scandinavian literature, especially to the great Swedish poet Karlfeldt. It is particularly appropriate that this prize should come just now to a Finnish writer who stands so conspicuously for the best in Scandinavian culture.



ICELAND

On September 19 two German U-boats were again seen at Reykjavik; and one of them brought three wounded sailors to be treated. One of the three, who had a serious wound in the head, was left at

the hospital and will be interned till the end of the war.

A BRITISH PLANE made a forced landing on the northeast coast of Iceland on October 26. The plane came down at Raufarhófn, a tiny hamlet of about two hundred people in the loneliest and most desolate region of the country. As there was no way of caring for the plane there, the local authorities decided to send it to Reykjavik, and an Icelandic pilot was summoned. Before he could reach the spot, the British flyer, breaking his written promise, started his plane and set out for England.

A formal protest has been made by the Danish-Icelandic minister in London, and the British Government has ordered the pilot to go back. He will now have to stay in Iceland for the duration of the war.

ICELANDIC STEAMSHIPS have established connection with America and will probably continue to visit New York every few weeks. They are the *Godafoss* and sister ships which formerly maintained the route to Denmark and now are deflected to the Western hemisphere in order to avoid the mine fields and submarines in the North Sea. They carry salted herring and go back with supplies, chiefly oil and food.

A new ship the *Esja* was launched at Aalborg in Denmark for the Icelandic Government and christened by Crown Princess Ingrid. It is intended chiefly for mail and passenger traffic along the Icelandic coast and will also carry tourists from Glasgow.

EVERYTHING IS RATIONED in Iceland, but it is chiefly the fuel question that is difficult. Probably it will hasten the utilization of the hot springs. The fishing fleet, which is almost entirely motorized, is dependent on the importation of oil.

SCANDINAVIANS IN AMERICA

The World's Fair

Owing to the uncertain conditions in Europe, none of the three Scandinavian countries will continue their exhibitions officially. That of Sweden will, however, be operated privately. The Three Crowns restaurant, which proved so popular last summer, will be taken over by the Swedish American Line, according to an announcement by Mr. G. Hilmer Lundbeck.

The industrial arts exhibit in the Swedish Pavilion has been moved to Rockefeller Center, where furniture, glass, textiles, silver, and pottery are shown. The collection has been augmented by some of the products that have been on display in the Danish and Norwegian pavilions. The Scandinavian exhibit will be returned to the display room of the Swedish Pavilion when the Fair reopens next summer.

The Norwegian Pavilion has been visited by three and a half million people in the course of the summer. It has now been dismantled and the exhibits returned to Norway with the exception of the art industrial objects which will be offered for sale here.

The Leif Ericson Celebrations

The REVIEW has repeatedly printed articles by world authorities on the discovery of America by Leif Ericson. It is with gratification, therefore, that we note the increasing prevalence of celebrations on October 9 which has come to be looked upon as Leif Ericson Day. The Leif Ericson Associations in various Middle Western States have done much to spread knowledge of the Norse discovery. That in Wisconsin, of which Christian A. Hoen is president emeritus, Gena Thompson president, and Annette Nelson secretary, has been especially active. Systematic propaganda has been made by means of newspaper publicity, radio, organized meetings, and instruction in the schools.

It is evident that the work is bearing fruit.

In the East, too, the occasion is observed. In Brooklyn 1,800 people attended the celebration in the Armory October 7. The chief speaker was Mr. Barent Ten Eyck whose interest in the North dates back to the year he spent in Norway as a fellow of the American-Scandinavian Foundation.

Danish Training Ship Here

Learning to be a ship's officer is not what it used to be when young aspirants had to take their training before the mast and often at a rope's end. The one hundred and twenty cadets in the training ship *Danmark* which recently visited New York would seem to be spending two very happy years learning the practical side of their work before entering the navigation school.

Denmark is one of the few countries in the world where the law still requires that a seaman must have spent a certain length of time on board a sailing vessel before being allowed to pass his examination and obtain his mate's certificate. The ship is owned by the State, and the expense to the young men is nominal. Besides the training involved in actually sailing the ship, the cadets receive theoretical instruction in Danish, English, physics, hygiene, Morse code, and transmitting.

On King Christian's birthday September 26 Captain K. L. Hansen invited a number of friends for a reception on board the *Danmark* giving them an opportunity to see the ship and its youthful crew. The *Danmark* was built at Naskov seven years ago. It is a three-masted, full-rigged ship, about 190 feet long and 33 feet wide.

At the Colleges

The unveiling of a portrait of Dr. G. A. Andreen, president emeritus of Augustana College, took place in the Denkman Memorial Library on October 21. The

portrait, which is the gift of alumni and members of the Art Association, is painted by Christian Abrahamsen.

An endowment drive is being carried on at Upsala College in East Orange, whose new president, Dr. Evald B. Lawson, took office in the past year. The freshman class this year is the largest in the history of the college. Among the gifts received for the endowment fund are several which are expressly designated for a chair in Swedish.

North Park College in Chicago has for the past four years made a regular feature of a series of lectures by distinguished visitors every Tuesday. The series began this year on the last Tuesday in October and has included lectures by Norman Thomas on "What should America's rôle be in world affairs?"; by Countess Alexandra Tolstoy on "My work with father," and by Vilhjalmur Steffansson on "The Friendly Arctic."

Professor A. A. Stomberg, recently retired from his position as head of the Scandinavian department at Minnesota University, has moved to California and is giving lectures in Swedish language and Scandinavian history under the auspices of the Extension Division of the University of California.

A Sibelius Concert

A notable concert was that given under the auspices of the Finnish Commission to the World's Fair, September 28, in Carnegie Hall. The evening was devoted entirely to the music of Sibelius, and the Commission had secured as conductor Georg Schneevoigt, leader of the National Orchestra of Helsingfors, who has conducted in Boston and Los Angeles but had not appeared in New York before.

The program included two of the great symphonies of Sibelius, the second and the seventh, eloquently interpreted by his countryman. In lighter vein were the two compositions not heard here before, "Lemminkäinen in Tuonela" and "Lemmin-

käinen and the Maids of Sari," delicate and humorous works based on cantos of the *Kalevala*. The solemn cadence of "Finlandia" was deeply impressive.

The hall was well filled with Finnish and American lovers of the greatest of Northern composers. The Finnish Minister, Hjalmar J. Procope, and Mayor La Guardia were in the central box.

Storm Bull Playing in Town Hall

The Norwegian pianist Storm Bull gave a concert in Town Hall in the afternoon of November 21. Storm Bull is a member of the family that produced Ole Bull and is related also to Edvard Grieg. He made his début in Oslo at the age of fifteen as soloist with the Philharmonic Orchestra there. He has played in Chicago and various Western cities as well as in Canada and has won high praise. Percy Grainger speaks of him as "one of the world's greatest virtuosi," possessed of a "transcendental technique." The program with which he made his bow to New York included compositions by Bach, Liszt, Ravel, Grieg, and Grainger.

A New Star at the Metropolitan

Eyvind Laholm, who has been engaged for this season at the Metropolitan Opera, is an American, born in Eau Claire, Wisconsin, of Swedish parents. He first attracted attention when he sang at Sunday services aboard the U.S.S. *Arizona* at the time of our entry into the war. After the war he studied in New York and Germany. He has sung tenor rôles in French and Italian as well as in German opera, but has of late devoted himself especially to Wagner. He has appeared in London, Vienna, and other European cities and has sung Tannhäuser, Siegfried, Tristan, and Parsifal.

Ingrid Bergman Hailed as a New Garbo

Though only twenty-two years old, Ingrid Bergman has for some time been one

of the most popular of the younger Swedish screen actresses. She was seen here in the tender and sensitive Swedish film drama *Intermezzo* by Gösta Stevens and Gustaf Molander, in which she played opposite Gösta Ekman. Her part was that of a young pianist who accompanies a world famous violinist. They fall in love with each other, but she is too generous to take her happiness at the expense of others and sends him back to his wife and child. Their romance is only an intermezzo.

This Swedish drama has now been adapted in English by George O'Neill and produced by the Selznick International. Ingrid Bergman still plays the part of the young girl, while that of the violinist is taken by Leslie Howard. The picture was seen first at the Radio City Music Hall, October 5. Great pains have been taken to make the Swedish background authentic. Miss Bergman, besides being an actress of charm and talent, is a good musician and was able to play the rather difficult piano music herself. The critics were enthusiastic about her, calling her the best foreign film actress that had appeared here in a long time, and prophesying for her a career comparable to that of her great countrywoman, Garbo.

Roosevelt Medal for Sandburg

The Roosevelt Memorial Association has awarded the Roosevelt Medal for 1939 to Carl Sandburg. The medal is awarded annually "for distinguished service in fields associated with the career of the late Theodore Roosevelt," and the particular work by which Sandburg has won this honor is his biography of Lincoln. *Abraham Lincoln—the War Years* is being published this month in a large four-volume edition with a number of illustrations.



Sigvard Bernadotte Exhibits

One of the sons of the Crown Prince of Sweden, Sigvard Bernadotte, shows in marked degree the artistic gift common in the Swedish royal family. He has for some time been engaged in designing silver objects for the famous Danish firm Georg Jensen in Copenhagen. Last October he himself visited New York and arranged an exhibit of his work in the New York showrooms of Georg Jensen. While building on firmly established traditional good taste, his work is original and striking. One of the most remarkable exhibits was one of silver designed for the altar of a private chapel.

THE REVIEW AND



ITS CONTRIBUTORS

J. B. Nikolaisen is in the Danish postal service. . . . Ellen Johnson is art librarian at Oberlin College. . . . Sigvald Johannessen is curator of the Theatrical Museum in Bergen. . . . Ellen Andersen is a curator in the National Museum in Copenhagen. . . . Fritiof Fryxell is professor of geology at Augustana College and has had leave of absence to assist

in organizing the museums in the national parks of the West. . . . Eugenia Kjel-land is literary correspondent of the REVIEW in Norway. . . . Richard Beck is Scandinavian professor in the University of North Dakota and is of Icelandic descent. . . . Adèle Heilborn is secretary of the Sweden-America Foundation in Stockholm.

THE AMERICAN SCANDINAVIAN FOUNDATION

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by means of an exchange of students, publications, and a Bureau of Information*

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Trustees' Meeting

The Autumn meeting of the Trustees of the Foundation was held at the Harvard Club, New York, on November 4. Two new Trustees were elected, Mr. H. E. Almberg and Mr. George Unger Vetlesen. Mr. Almberg, who is of Swedish descent, has been counsel of the Foundation ever since its incorporation. Mr. Vetlesen, a resident of New York, is a Norwegian by birth.

Travelling Fellows 1939-40

At this writing 84 advanced students have this year been appointed Fellows of the American-Scandinavian Foundation with stipends averaging \$1,000. This is a new peak in the activities of the Foundation. The war has not interfered with the studies of the 24 American students granted Foundation Fellowships for work in the Scandinavian countries. Twenty-three of them, all but one, are now calmly pursuing their programs in Denmark, Norway, and Sweden. One American Fellow was prevented from sailing, not by war but by illness in his family. Studying in the United States at the present time are 5 Danish Fellows, 13 Swedish Fellows, and 8 Norwegian Fellows.

The Sweden-America Foundation

The Consumer Cooperative Association of Sweden (Kooperativa), Mr. Albin Johansson President, has endowed the Sweden-America Foundation with a fund of 100,000 kronor, the income from which will send a Swedish student to America annually. The Cooperative Fund is the third fund of 100,000 kronor with which the Swedish institution is endowed. One-fifth of the income of the Zorn Fund is added annually to endowment and one-tenth of the income of the Asea Fund.

Portrait of Schofield Unveiled

In the Library which was created with a bequest from him and which bears his name, a portrait of our late President, William Henry Schofield, was unveiled November 13. After a short speech by Mr. Leach, Mrs. Schofield performed the act of unveiling. The painting, which is the work of Countess Hazel Hamilton, was pronounced a speaking likeness. The small group of friends present included some of Professor Schofield's former students.

Chapters

Miss Esther Bartlett, formerly editorial secretary of the *Forum* magazine, has joined our staff as Chapter Counselor. Our Field Secretary, Albin T. Ander-

son, Foundation Fellow to Sweden 1937-40, has returned to the United States and is organizing chapters in Utah and Southern California.

New York Chapter

Under the leadership of its new president, G. Hilmer Lundbeck, Jr., the New York Chapter has added 115 new members to its list. There are now 199 paid members. The goal is 500.

The Chapter began its season auspiciously, October 24, when members were the guests of Mr. and Mrs. Leach in their home. After a short business meeting, a buffet supper was served. There was an attendance of 125.

The second event was a dinner dance arranged by the Social Committee, Chairman Miss Else de Brun, at the Park Lane Hotel, November 1. The guest of honor was Pearl Buck, Nobel Prize winner in Literature in 1938. Miss Buck, who was introduced by Mr. Lundbeck, spoke at some length of her visit to Stockholm to receive the prize. She had been much impressed with the union of democracy with ceremoniousness, and had enjoyed all the functions she attended. The two high spots in her visit were the meeting with the King and a conversation with Selma Lagerlöf.

Augustana Chapter

Our chapter at Augustana College, true to its broad Scandinavian interests, invited Dr. Edvard Hambro to address its opening meeting of the season, November 3. He spoke on the Scandinavian countries and neutrality. The public had been invited, and after the speech questions were answered by the speaker.

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Springfield, Mass., Chapter

The Springfield Chapter, composed of members of the Nordic Club of Springfield, celebrated its tenth anniversary on October 9 with a meeting at which Governor Raymond E. Baldwin of Connecticut was the chief speaker.

Utah Chapter

The Utah Chapter was formed through the efforts of Mr. Anderson this fall. The president is the Danish Vice Consul C. O. Jensen. At its first meeting a Foundation film of Copenhagen was shown. At the second meeting on November 10 the speaker was one of the Foundation Lecturers from Norway, Dr. Edvard Hambro.

American Fellows

Mr. John G. Faron, Fellow to Sweden for the study of architecture, was chosen to broadcast the communiqué issued by the Kings of Denmark and Iceland, Norway, and Sweden and the President of Finland after their conference in Stockholm.

Miss Eugenie deKalb, who studied archeology in Norway, has returned to the United States.

Dr. Cyrus H. Gordon, who spent the summer studying glyptic art in Sweden, has taken up his duties at the Institute for Advanced Study in Princeton.

Dr. Ernest E. Lockhart, who studied biochemistry under Professor von Euler at the Biochemical Institute in Stockholm, has returned to the United States.

Dr. David B. Stout of Columbia University, Honorary Fellow to Sweden for the study of anthropology, addressed the International Club in Gothenburg on September 27. Dr. Stout's lecture was entitled "An Introduction to the American Indian."

Two of our American Fellows to Sweden for the study of architecture, Mr. John G. Faron and Mr. George E. Kidder Smith, were recently arrested in Stockholm for taking photographs in the vicinity of an important railroad tunnel.

They were promptly released, when the Secretary of Sverige-Amerika Stiftelsen explained that Mr. Faron and Mr. Kidder Smith were interested exclusively in making a collection of Swedish architectural pictures.

Danish Fellows

Dr. Johannes V. Andersen, Assistant Chief Surgeon at the Frederiksberg Hospital, Copenhagen, returned to Denmark in September. On account of the war, Dr. Andersen was unable to remain for the Cancer Congress at Atlantic City, but visited the Memorial Hospital in New York City and the Mayo Clinic.

Dr. Mogens Bjørneboe of the State Serum Institute of Copenhagen returned to Denmark after attending the Microbiological Congress at the Waldorf-Astoria in New York.

Mr. Glenn Durban has entered St. Lawrence University, Canton, New York, as an undergraduate student.

Mr. Mogens Jul has returned to Denmark after spending a year in the study of the canning industry in the United States.

Mr. Uffe Bennike Pedersen is visiting engineering plants in various cities of the United States.

Mr. Per Sørensen, who spent last year at Harvard, has contributed an article on the Danish dramatist, Kaj Munk, to *Theatre Arts* for November.

Dr. Kaj Aage Strand, who studied astronomy at the Sproul Observatory last year, has joined the faculty of Swarthmore College.

Norwegian Fellows

Mr. K. Breda-Ruud has returned to Norway after spending the summer at Columbia University and various progressive schools in the Middle West.

Mr. O. H. Grimsgaard, General Superintendent of the Oslo Municipal Building Program, has returned to Norway.

Mr. Trygve M. Haavelmo is studying economics at the University of California at Berkeley.

Mr. Ludvik Langåker is studying the education of the deaf at Clark School for the Deaf, Round Hill, Mass.

Mr. Henrik Lunde is working under Professor L. L. Thurstone of the Department of Psychology at the University of Chicago.

Mr. Tor Stokke is spending several months in the offices of J. P. Morgan & Company and the Chase National Bank.

Swedish Fellows

Miss Charlotte Ankarerona is studying at the Centenary Junior College, Hackensack, N.J.

Mr. Nils Erik Bengtson is studying at the Harvard Graduate School of Business Administration.

Mr. Bo Björkman is working in the office of Arthur Anderson & Company, auditors.

Mr. Olle Comstedt arrived in New York on July 23 to study film photography.

Miss Brita Gunther attended the summer school at Smith College, where arrangements have been made for her to spend the academic year at the Judge Baker Guidance Center in Boston.

Miss Greta Kastman, vice principal of the Ateneum Domestic Science Training College in Stockholm, spent the summer studying domestic science education in New York City, Ithaca, and Washington, D.C.

Mr. Paco Lagerström is studying mathematical logic at Princeton University.

Mr. Lars Erik Lallerstedt arrived on September 22 to study hospital architecture in New York, Chicago, Boston, and Springfield.

Mr. Einar Larsson is continuing his work in the study of marketing, auditing and agricultural economy in Berkeley.

Mr. Ivan Røjne, who arrived with his wife on August 25 to study American patent law, was suddenly recalled to Sweden for military service.

Mr. Sture Sabelström, Inspector of bridges for the Stockholm Port Author-

ity, has returned to Sweden after an extensive tour on which he observed welding methods in New York, Washington, Boulder Dam, San Francisco, and several other cities.

Dr. Karl Tiselius arrived in New York with his wife on September 11. He is studying electrical engineering at Massachusetts Institute of Technology.

Mr. Anders Wedberg of the University of Stockholm is studying mathematical logic at Princeton University.

Mr. Göran E. Starbäck returned home in November. He spent the winter studying electrical engineering in Pittsburgh and during the summer and fall visited electrical firms and power plants in all parts of the United States.

Exchange Scholars

The exchange of American and Scandinavian students organized in cooperation with Dr. G. H. Grueninger, General Secretary of the Foreign Student Exchange of Fraternities, and Mrs. R. L. George, Chairman of Fellowships of the Kappa Kappa Gamma Fraternity, has expanded this year in spite of the difficulties arising out of the European situation.

Miss Ingrid Frestadius of Stockholm is studying at the University of Kansas. Miss Dorothy Blue of Kansas, who was to have studied arts and crafts in Stockholm, was unable to sail on account of the war.

Miss Brita Kraepelien of Stockholm is studying at Purdue University in exchange for Miss Margaret Timberlake of Purdue, who is studying at the University of Stockholm.

Mr. Axel Bruzelius of Stockholm is studying architecture at the University of Florida in exchange for Mr. Alfred B. Parker of Florida, who is studying architecture at the Stockholm Institute of Technology.

Mr. Milton C. Reeves of Purdue University is studying engineering at the Stockholm Institute of Technology. Mr. Jan Leffler of Gothenburg, who was to

have studied engineering at Purdue, had to postpone his visit on account of the war.

Mr. Ashton Taylor of the University of Chicago is studying under Professor von Euler at the Biochemical Institute in Stockholm on a deferred exchange.

Mr. Eilert Stören of Oslo, who studied at De Pauw University in exchange for Mr. John A. Coons last year, is now continuing the study of economics at Leland Stanford University in exchange for Mr. Jack Laney of Stanford, who is studying economics at the University in Oslo. Mr. Coons has resumed his work at De Pauw.

Mr. Jan Olof Lundberg, who studied engineering at Purdue University last year in exchange for Mr. George W. Trefts, has returned to Sweden.

Dr. Ingvar

Dr. Sven Ingvar, Fellow from Sweden 1919-20, whose recent grant of \$25,000



Dr. Sven Ingvar

from the Rockefeller Foundation for neurological research in the University Medical Clinic at Lund was recorded in the last number of the REVIEW, writes of the importance of this generous assistance to

his work. "I am a very happy man," writes Dr. Ingvar, "and extremely grateful to the Rockefeller Foundation. This grant will enable me to purchase all the necessary apparatus and technical aids for my work. I shall be able to proceed with my neuro-anatomical investigations in a more systematic way than has been possible for many years. I am more convinced than ever of the value of such studies for an understanding of many clinical problems. They will also throw light on important physiological problems. Neuro-anatomical studies are necessary, for instance, for a better understanding of the different centers in the brain, acting as a functional unit. At the moment my only fear is lest the war situation in Europe should seriously interfere with scientific activities."

Other Former Fellows

Mr. Sven Gynt, Fellow from Sweden 1932-34, visited electrical industries, in the United States this fall in the interests of his firm, Asea of Västerås.

Dr. Bertil Lindblad, Fellow from Sweden 1920-21, and his wife spent several months in the United States this summer. Dr. Lindblad, who is now director of the Stockholm Observatory at Saltsjöbaden, revisited the Lick Observatory.

Mr. Albin Widén, Fellow from Sweden 1935-36, is now in the United States on a grant from the Humanistic Foundation to collect material on the Swedish pioneers in the Middle West. Mr. Widén, who founded the Swedish-American Historical Society in Sweden in 1938, is the author of a book entitled *Svenskar som erövrat Amerika*. He is also a prolific writer of fiction and has a new historical novel of the time of Gustav Vasa ready for publication.

Sweden Combats Tuberculosis

Dr. Erik Hedvall of Lund University began his American lecture tour with an address at the Annual Meeting of the



Dr. Erik Hedvall

Canadian Tuberculosis Association in Winnipeg, September 7-9. He then travelled through the West visiting Vancouver, Portland, San Francisco, Salt Lake City, Denver, and Chicago. After his lecture in Chicago on September 22, Dr. Hedvall, who is a battalion surgeon, was suddenly recalled to Sweden and was forced to cancel most of his extensive lecture program.

Dr. Hedvall is internationally known for his research on the incidence of tuberculosis, and several of his lectures dealt with these investigations. Less technical was his account of the effective campaign against tuberculosis in Sweden. During the last twenty years the death rate from tuberculosis has fallen by more than forty percent and rigorous measures have recently been taken to reduce it still further.

Of these the most important are the Dispensary Law of 1937 and the Tuber-

culosis Law of 1938. Since January 1938 forty Central Dispensaries have been set up under the direction of competent specialists to coordinate the work of the district dispensaries throughout the country. The two main tasks of the Central Dispensaries are early diagnosis and registration. All pulmonary cases must be sent to the Central Dispensaries for examination, which, including radiography, is free of charge. For poor patients even the fare to and from the Central Dispensary is paid by the State and municipality.

"There is still one weakness in our tuberculosis activity," Dr. Hedvall concludes, "in that insufficient attention has been given to the after-care of the patients. A committee has been working on this problem for several years, however, and as far as can be judged the problem will be solved in a year or so. When the after-care of the patients has been reorganized, anti-tuberculosis work in Sweden will not only be one hundred percent up-to-date and effective but may also be a prototype for other countries."

Norwegian Lecturer

Dr. Edvard Hambro, head of the section for International Relations of the Chr. Michelsen Institute, Bergen, has given more than fifty lectures in various parts of the United States during the past two months. So great is the interest in Dr. Hambro's topics, which deal with Scandinavian neutrality and the problems of the small States in a world at war, that he is making plans to postpone his sailing in order to be able to accept invitations up to the end of January. A brief article by him appears in this number of the REVIEW.

Swedish Ethnologist to Lecture

Dr. Sven Liljeblad of Lund and Uppsala Universities, Zorn Fellow for 1938-39, who postponed his trip on account of illness, arrived in New York on October 14. After visiting Columbia, Yale, and Harvard, Dr. Liljeblad proceeded to



Dr. Edvard Hambro

Bloomington, Indiana, to study American methods in archeology and ethnology under Professor Stith Thompson.

Dr. Liljeblad is the author of several ethnological works including *Sagor från romantikens dagar* and is editor, with Professor Jöran Sahlgren, of the vast collection of Swedish folk tales now being published with the support of the Swedish government. During March and April 1940 he will be available for a limited number of lectures on Swedish folklore. Dr. Liljeblad's lectures are all illustrated with slides or films from Nordiska Museet.

Other Foundation Lecturers

The other Foundation Lecturers announced in our last number have been obliged on account of the war to postpone their projected tours until 1941.

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Translated from the Danish by

E. M. SMITH-DAMPIER

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Although the task of gathering and editing the ballads was begun by Svend Grundtvig, son of the great Bishop-Educator, it was Axel Olrik, his successor, a noted scholar in his own right, who made them available to the common man. From the very first he had burned with the earnest desire to bring directly to the people the poetic beauties of these ancient legends, unhampered by too much scholastic scaffolding. It is this admirably simple and inspired collection designed for the ordinary reader which Miss Smith-Dampier has translated in full with Olrik's own notes and introduction, the latter itself a classic. Published this year by the Foundation.

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A Book of Danish Ballads. Selected and with an Introduction by Axel Olrik. Translated by E. M. Smith-Dampier. Princeton University Press and American-Scandinavian Foundation. 1939. Price \$3.00

Probably no more delightful a selection of ballad texts has ever been made than the one contained in the two volumes entitled *Danske Folkeviser i Udvalg* (1899, 1909), which Axel Olrik issued with the collaboration of Ida Falbe-Hansen. Not only had Olrik an unrivalled knowledge of West-Scandinavian balladry, the fruit of his labors in completing *Danmarks gamle Folkeviser*, the magnificent collection begun by Grundtvig, but he had infallible taste in choosing ballads that would appeal to the general reader, yet be truly representative. Miss Smith-Dampier deserves the thanks of all ballad-lovers for her translation of these poems with the skill forecast in her little volume, *Danish Ballads*, of 1920. English readers have now, for the first time, an opportunity to see for themselves the great beauty of a set of texts closely allied in form and substance to the best of our English and Scottish ballads.

The difficulty of translating ballads at all adequately cannot well be over-emphasized. It can be understood by anyone who has taken the trouble to compare renditions with originals, but no doubt it can be fully appreciated only by those who have made the attempt. Almost invariably such translations are pallid things, feeble in diction and rhythm, which convey very little notion of what the songs were like before they suffered their sea-change. Miss Smith-Dampier has surmounted these obstacles bravely, so well indeed that one can read the eighty-two texts in the volume with real enjoyment, almost forgetting their change of dress. Life has not gone out of them. Only when one sets them alongside the originals does one realize that even with her patient skill Miss Smith-Dampier has not wholly succeeded. She has, I think, suggested the quality of the rhythms as well as the most captious could ask. Her verse is good verse, and it is as much like the verse of ballads as any imitation ever has been. Her diction leaves more to be desired, though I hesitate to find fault with anything in work so finely accomplished. The difficulty is that she has made her ballads too "literary." She introduces picturesque adjectives where the originals have none; or she heightens plain "white" to "lily-white"; or she writes "gore" for "blood." Although she uses no words that could not be found in some English ballad or other, she subtly changes the tone and loses effectiveness by her additions. Some of her renditions are slightly "pretty," which true ballad poetry never is. Yet that anyone

could do better what she has done I very much doubt.

Against one feature of the volume, though a minor one, more serious complaint must be made. It is nowhere indicated that the excellent translation of Olrik's Introduction is incomplete. Miss Smith-Dampier had every right to omit the passages excised, but she should have let the reader know that she was doing so. Even in a book designed for the general public rather than for scholars, a clear statement about such matters is best. There should have been a warning, too, that one ballad of Olrik's series (*Elverskud*, Anden Samling, 5) has been omitted from the texts. These are slight blemishes, however, on an admirable book, which should do much to awaken interest in the rich wealth of Scandinavian balladry.

GORDON HALL GEROULD

The Last of the Troubadours. The Life and Music of Carl Michael Bellman (1740-1795). By Hendrik Willem van Loon and Grace Castagnetta. Simon & Schuster. 1939. Price \$2.50

From a summer in Sweden Hendrik Willem van Loon and his musical collaborator, Miss Grace Castagnetta, have brought back a collection of Bellman poems, translated into English, illustrated, and scored. The handsome volume comprises fifteen of the "Epistles" and five of the "Songs." In a splendid introductory sketch, Mr. van Loon presents Bellman to his American readers. Few authors can match him in this sort of thing: with insight and imagination he draws a remarkably well-rounded portrait of the poet-composer, vivid, entertaining, yet historically true.

To my mind his translations seldom approach the originals in spirit and ingenuity. Mr. van Loon admits that Bellman is difficult to translate, but when he wants us to believe that the bard "used queer combinations of words" and that he "acted as the predecessor to the poetic genius who gave us Hinky Dinky—parlez vous," I regretfully must come to the conclusion that Mr. van Loon and Carl Michael Bellman never really hit it off. Mr. van Loon is an eager, breathless, indefatigable historian. Bellman was a rather tragic dilettante, a sot, but a first-rate composer and a poet by the grace of God. Obviously, these two men have little in common.

The illustrations, although not at all Swedish in flavor, are dramatic and colorful and somehow fit the text. Miss Castagnetta has done a capital job on the score.

HOLGER LUNDBERGH

Men, Women, and Places. By Sigrid Undset. Translated from the Norwegian by Arthur G. Chater. Knopf. 1939. Price \$2.50

This volume is a collection of nine essays on various topics, bound together only by the author's personality and her religious faith. The literary reviews include chapters on D. H. Lawrence and Marie Bregendahl. The travel sketches, one on Glastonbury and

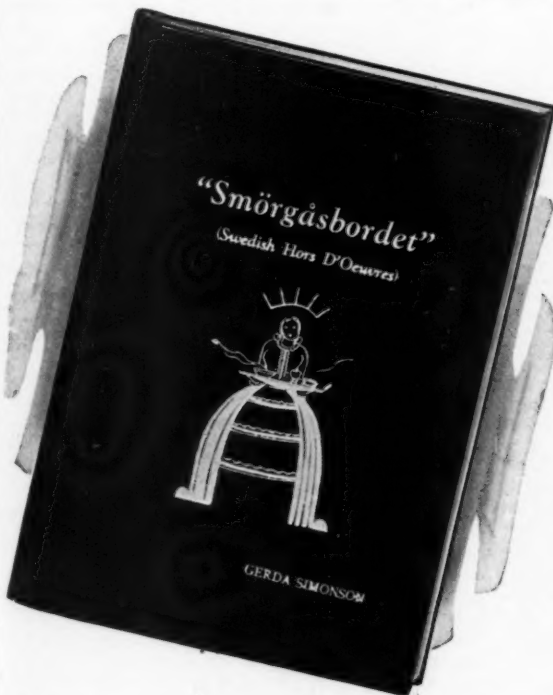


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one on the island of Gotland, are especially fascinating. They afford Fru Undset opportunity not only for poetic description but for original and often profound interpretation both of the pagan and the medieval Christian attitude toward this life and the hereafter.

Fru Undset has shown in many of her books that she is attracted to the history of England, not least in the time when Catholicism and Protestantism were struggling for supremacy. In the second part of the essay "Cavalier" she tells the story of a recusant family through several generations.

Protestants should of course realize that all the persecution was not on one side, that many devout and loyal Catholics suffered for faith and conscience. Certainly no excuses can be made for Henry VIII's pillaging of the churches. But when we come to the time of Bloody Mary and after, it should in justice be said that the fires of Smithfield together with the real nearness of the Spanish Inquisition—when common seamen were seized on British ships and turned over to the Inquisitors to be tortured—and later the Gunpowder Plot bred in the whole people such a terror of Catholicism that it has persisted almost to our day. It should be remembered, too, that the persecutions under Elizabeth, who was assuredly no religious fanatic, were caused by a well-founded fear of assassination. Even the unspeakable Titus Oates must be seen against the background of what we now know: that Charles II had sold out his country to a Catholic king, Louis XIV of France. Sigrid Undset presents the Catholic cause with skill and sympathy, but she completely ignores the other side of the picture.

HANNA ASTRUP LARSEN

The Log Book of a Young Immigrant.
By Lawrence M. Larson. *Norwegian-American Historical Association*, Northfield, Minn. 1939. Price \$3.00

The publications of the Norwegian-American Historical Association are hardly supposed to be popular in the ordinary sense of the term, but this autobiography, the "Log," besides being of much historical value, has no doubt also genuine public appeal, as it presents a vivid picture of the life and achievements of a young immigrant who grew up under pioneer conditions on a farm in Iowa and became an outstanding man in his particular field. This is in fact quite a success story in its way. When Professor Larson died a short time ago, he had for many years been head of the History Department of the University of Illinois at Urbana, and had also held the distinguished position of President of the American Historical Association. He was one of the most prominent authors of Norwegian descent in the United States. Among his many publications may be mentioned a History of England and the British Commonwealth and a translation into English of The King's Mirror (*Kongespeilet*). His *The Changing West and other Essays* was pub-

lished by the Norwegian-American Historical Association two years ago.

The author was born on Spjutöy near Bergen and came with his parents to America in 1870, less than two years old. Next year the family settled on a farm near Forest City, Winnebago County, Iowa, a part of the State which was then not much more than a wilderness. Perhaps the most valuable part of the "Log" is to be found in the excellent description of life on the prairie in those days, how the Norwegian pioneers managed to throw up houses and break the tough ground, what they had to suffer during the first hard years, how they got on with the Yankees in politics, and how they provided for schools and churches. This is an authentic picture of pioneer life and no doubt holds good in thousands of cases. Professor Larson tells very interestingly of his student years at Drake University, Des Moines, Iowa, and at the University of Wisconsin. Before he attracted particular attention and became a professor, he was for some time head master of Scandinavia (Wis.) Academy and high school teacher in Milwaukee. He is master of a very direct and attractive style, but all through the book the reader has a feeling that the author is a bit too subdued and restrained and that occasionally it would be well if he were not quite so cautious.

A. N. RYGG

Women in the Community. Edited by Kirsten Gloerfelt-Tarp. *Oxford University Press*.

The position of women in Denmark is admittedly as good as in any country in the world. According to Karen Johnson, herself a judge in the Copenhagen Town Court, the legal status of men and women is very nearly equal, except in cases where special reasons render it undesirable. Nevertheless she ends her chapter on this subject with a warning: the workers in the Women's Movement must take care that the provisions of the law are carried out in practical life, and furthermore they must counteract the tendency, originating from the Fascist and Nazi countries, toward forcing women, especially married women, back into their old position of inequality.

Although there has been a tremendous expansion in the opportunities for women, it would seem that their position a few generations ago was not so bad practically as their legal status would indicate. So long as the woman not only took her full share of work in the house and on the farm, but often contributed to the earnings of the family and to some extent controlled its finances, she could not be a negligible factor. It was when her work moved out from the house to the factory that the adjustment had to come which is not yet completed. Kirsten Gloerfelt-Tarp and Rigmor Skade in a series of chapters tell of women in gainful employment and demonstrate that, while a great deal has been accomplished, there is still much to do before equal opportunities and equal pay for equal

work will be a reality. The great difficulty, writes Mrs. Gloerfelt-Tarp, is "on the one hand fully to develop and utilize the working powers of women and, on the other hand, to unite motherhood with present working conditions."

The chapter on women in politics is by Gerda Mundt, that on trade unions by Nina Andersen, and that on education by Anna Westergaard. Alva Myrdal has contributed a general preface.

Beginning Swedish. By W. G. Johnson. *Augustana Book Concern* and Albert Bonnier. 1939. Price \$1.50

The author of this intelligently planned and attractively made up text-book deserves especial praise for proving that to learn a new language is not necessarily a dry and heavy labor. Because of a happy blend of thoroughness and imagination it offers a wealth of both solid and lively suggestions to writers faced with the text-book problem. The illustrative material is well chosen and generously distributed throughout the volume. "Beginning Swedish" seems to this reviewer a primer to be very grateful for—even excited about.

H. L.

FICTION

Sun and Storm. By Unto Seppänen. Translated by Kenneth C. Kaufman. *Bobbs-Merrill*. 1939. Price \$2.50

There is more storm than sun, more passion, violence, and superstition than sweetness and light, in this powerful epic of modern Finland, which introduces to the American public in a smooth and readable translation one of the most gifted of the younger Finnish writers. Seppänen, who was born in 1904, completed this trilogy five years ago. His works deal mainly with the border region between Finland and Russia and several of them have been awarded literary prizes in Finland.

Sun and Storm is the story of the Karelian peasant Markku and his family, of his rise to wealth and position and the cruel cost of it. It is also the story of the Finnish people during the half century which ended, after a bloody revolution and civil war, with the independence so anxiously cherished today.

Unlike most of the peasants who regard the new railroad with superstitious horror, Markku sees it as a means to make money out of the hated Russians by doing business in St. Petersburg. Shrewd, ambitious, energetic, and autocratic, the descendant of serfs is soon the lord of the manor. Ruthlessly he imposes his will on the entire family with disastrous results.

"He aimed only at good but he undervalued the life of the individual and looked on it as something small and insignificant as compared with the life of the family." His wife, Ellen, who had implored him not to strive for the world at the expense of his own soul, sees their three sons come to grief. The youngest, Markku's favorite, whose passion

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for horses he has encouraged, is killed by a stallion. The oldest dies of typhus contracted in St. Petersburg, but not before Selma, the wife his father forced him to marry for her money, betrays him with his vicious and drunken brother, Severi. Selma's child, a precocious monster of avarice, is killed by a train, and Selma, after marrying her brother-in-law, goes out of her mind. Even Markku's sister's life is ruined by a forced marriage with a wild and worthless fellow who tries to murder her and then hangs himself.

"Our race really lives only in its women," says Ellen. "When we hold out, it always goes ahead." Time and again Ellen's calm strength supports her husband when his wild force fails. And in Markku's grandson, his daughter Anna's child, a worthy heir appears. Born the same year as the author, Matti survives the revolution to enjoy the freedom of which his forefathers had dreamed.

Sun and Storm is a vast canvas filled with vivid scenes and living characters. It breathes the somber and mysterious beauty of the Finnish fields and forests and a deep love of the land and of life in the country in all its aspects.

J. W.

The Rich Man. By Alex Brinchmann. Translated from the Norwegian by Joran Birkeland. Dutton. 1939. Price \$2.50

Director Palm is a self-made man. He has built up a business employing several hundred people, and is able to provide his wife and children with every luxury. But suddenly it dawns on him that they are not happy; the family affection which has meant so much to him is gone; wife and husband have nothing to say to each other, and the children go their own ways without the slightest sense of obligation to the father who merely provides the money.

He remembers that they were happier when they were poor, and he decides that he will lose his money—not give it away, but lose it irrevocably. This proves not so easy, but after a while a crash comes in which, without his own volition, he loses every penny he has. The shock serves to rally his wife and children to his support, and they promise to reform. He himself feels that at fifty-three he is not too old to build up another fortune.

The reader is left in some doubt. We have not learned to know anything about Palm's relation to his business or his employees. Nor do we know his children well enough to have much confidence that they will make anything of their lives. We do not see how the lost values are to be recaptured or even what these values are. In spite of clever building up, the author has not really worked out a single phase of the story. The book is therefore curiously vague and inconclusive. Its merit is that it poses questions which give food for thought.

Joran Birkeland once more shows herself a sensitive and intelligent translator.

H. A. L.

EDVARD GRIEG

By DAVID MONRAD-JOHANSEN

Percy Grainger, eminent Australian-born composer and pianist praises the book highly: "David Monrad-Johansen's life of Grieg is the standard Scandinavian work on the greatest of Scandinavian composers. Several things unite to make it so. David Monrad-Johansen is himself one of the greatest of living composers . . . and therefore able to understand and describe the wellsprings of Grieg's greatness. As one versed in the folklore he is vitally concerned with that unmistakably Nordic quality that unites Grieg's music with the music of America and Great Britain. . . . The literary style of his *Grieg* is as arresting as the story it tells. It is one of music's greatest books."

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BOOK NOTES

You Americans is a volume edited by B. P. Adams in which fifteen correspondents to papers abroad record their impressions of America. (Funk & Wagnalls, \$2.50.) Naboth Hedin, representing Sweden, contributes a brilliant essay on "Education and Politics in the United States." He tells something about education for politics in Sweden and urges that, with the high standard of intelligence and the great resources of this country, something similar could be done here. Norway is less fortunate in the essay "From Prize Ring to Press Box" by Pete Sanstol, a sports writer, a former bantamweight boxer. Denmark and Finland have no voice in the conclave.

Among the books occasioned by the World's Fair is *Denmark* edited by the General Commissioner, Roger Nielsen, assisted by Harald Toksvig. It contains a great deal of significant information, enlivened by funny little drawings in the margin. The pictures are unusually beautiful, showing almost every phase of Danish nature and folk life from Copenhagen to the Western Sea and from the Skaw to the southern border. It is published under the auspices of the Otto Mönsted Foundation in Copenhagen.

Norway's Export Trade is an impressive publication. It contains about thirty chapters, each dealing with some Norwegian industry and signed by a leading authority in the field. There are the industries that stem from the forests and those that have to do with the products of the sea, besides the electrical industries that depend on the waterfalls, the various metal manufactures, the ancient occupation of agriculture, and the newer fur farming. Sports and tourist attractions are also included. The volume is fully illustrated. It is sponsored by the Official Committee for the World's Fair with an introductory note by its president, Mr. Lorentz Vogt.

Danish National Music is the title of a new collection of national songs, morning and evening songs, folk songs, and the most popular Danish music to operas and plays recently published by Wilhelm Hansen of Copenhagen. Both Danish and English texts are given and most of the translations have been made specially for this volume by Evelyn Heepe, who has just completed a tour of recitals from Danish and English literature in this country.

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Norway being a neutral country, the Norwegian America Line is maintaining its present passenger and freight services and schedules, which may be changed, however, from time to time by new regulations. The Line has made up its West Indies cruise program for the coming winter, listing a Christmas-New Year's voyage as its first. Its cruises are operated in cooperation with the Frank Travel Service and are made on the liner *Oslofjord*.

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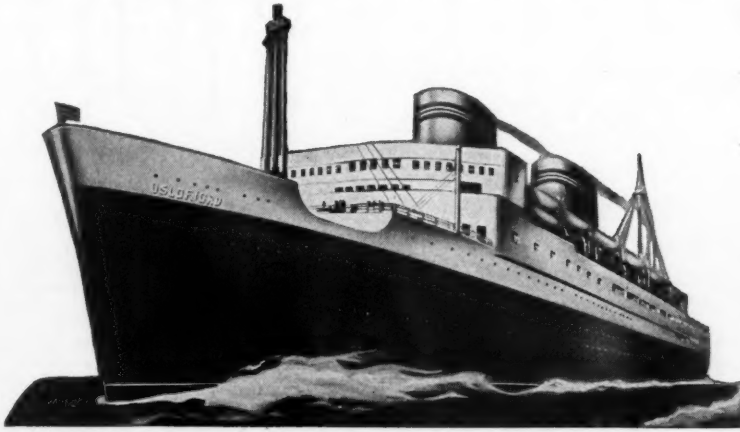
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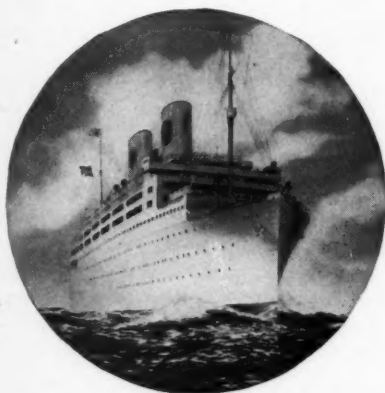
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Of THE AMERICAN-SCANDINAVIAN REVIEW, published quarterly at Princeton, New Jersey, for October 1939.
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Before me, a Notary Public in and for the State and county aforesaid, personally appeared Hanna Astrup Larsen, who, having been duly sworn according to law, deposes and says that she is the Editor of the AMERICAN-SCANDINAVIAN REVIEW and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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